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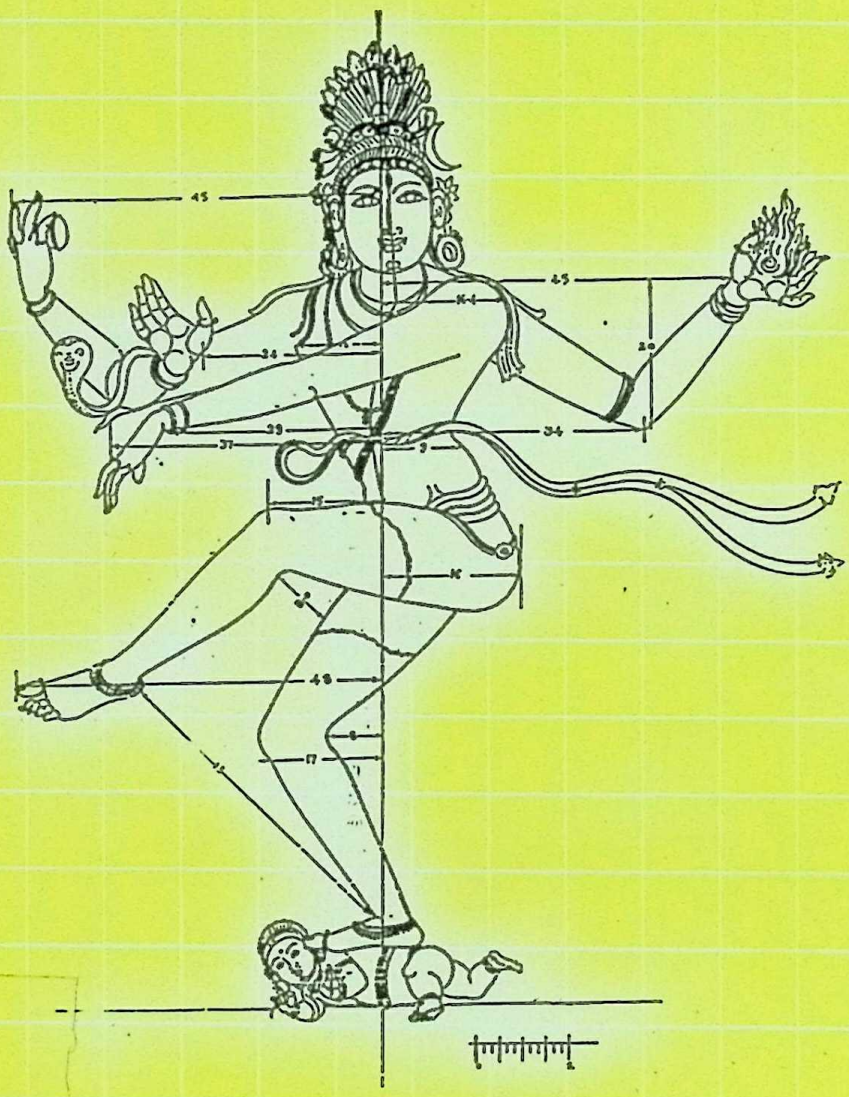
A Shilpi Speaks Series - 12

WHO CREATED GOD?

(A Scientific inquiry)



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Dr. V. Ganapati Sthapati

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A Shilpi Speaks Series - 12

WHO CREATED GOD?

(A Scientific Inquiry)

Original Text in Tamil By
Dr.V.Ganapati Sthapati

English version By
Dr.S.P.Sabharathnam

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சிவணுதல் இயல்பே"

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Who Created God?

CONTENTS

1.	Publishers' Note	1
2.	The Genesis of the Title	16
3.	Preface	17
4.	Man Created God	51
5.	Age old queries of the Human Race	52
6.	Sacred Geometry	56
7.	Mayan, the great Indian Scientist	57
8.	Prof.Einstein, the great Western Scientist	58
9.	$E=mc^2$ illustrated	59
10.	Dedication to one great soul who saw God	60
11.	Seminar on Vaishnava Agamas	65
12.	**The Scientific Wonder of the Formless one turning into Form (Text)**	67
13.	Supportive Scriptures	151
14.	A study of the Sthapati's Text Who Created God? - Dr.S.P.Sabharathnam	152
15.	Mayan, the Foremost Indian scientist of the remotest past	208
16.	Vaastu Shastra, a class by itself	222
17.	Biographical sketch of Dr.V.Ganapati Sthapati	236

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From the Publishers' Desk

— Introduction with an appeal

Dr.V.Ganapati Sthapati, our dearmost uncle commanding our high respects, created a Trust under the name **Vaastu Vedic Trust (Regd.)** in the year 1991 and consequently founded a centre, known as **"Vaastu Vedic Research Foundation."** By creating this foundation, he gave a fitting place and shape for his deep researches on Vaastu Science, which he has been doing for more than three decades. Now his researches on this science are going on with added strength, support and zeal. Through this foundation and under the caption **"A Silpi speaks"**, he has written and published a series of research monographs and books related to Vaastu Science. Through these publications, he has been undertaking the propagation of the rare findings; the traditionally handed down scriptures, the most subtle principles of Vaastu Science and their uniqueness, their ultimate purposes and a close revaluation of the secret concepts that had drifted away by the efflux of time. He has been disseminating these principles among the general public and among international scholars.

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In order to expand and strengthen these research activities, he, being the Chief Editor of the research journal **"Vaastu Purusha"**, has been writing many articles and thereby, enabled the scholars the world over to understand and apply the principles of vaastu science. Even amidst all these activities, he has taken part in more than 80 seminars and conferences, to share his traditional scientific and technical knowledge of Vaastu and his rich experiences in this field with the contemporary engineers and architects. Not stopping with these, by his own effort and his own financial resources and influence, he conducted an International Seminar on Science and Technology of Vaastu in the year 1993 at Chennai and with the help of his friends, well wishers and philanthropists, he conducted another International Seminar in the year 1997 at Thiruvananthapuram, Kerala. By drawing the continued attention of the great scholars of the world towards this Vaastu Science, he has gained fruitful results and commendable success.

By conducting these two seminars under the title **'International Seminar on Mayonic Science and Technology'**, he established that the originator and the

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forerunner of this Vaastu Science and tradition was Mayan, the Great Architect, Builder and Sculptor.

More than 25 scholars from abroad took part in the Second International Seminar and held discussions with him. In compliance to their suggestions and schemes, our Sthapati uncle has taken preliminary steps to create an **"International Institute of Mayonic Science and Technology"**. The American architects stayed with our Uncle from one to three months, received instructions and training from him and have gone back with inspiration, enthusiasm and hope to implement and apply what they have learnt. As the first step, they have started to redesign and rebuild their houses according to the principles of Vaastu.

Apart from all these activities, he is devoting himself to his own professional activities such as building of temples and residential buildings, sculpturing, preparation of sketches, estimations, drafting of executive plans, visits to work spots etc. He is doing all these both in India and abroad. Over and above these, he was the master mind & chief architect of yet another important and historic project: the design and execution

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of the statue of Thiruvalluvar which is 133' feet in height and its installation on the rock adjacent to Vivekananda rock, in mid sea, at Kanyakumari. This historic accomplishment was assigned to him by the Government of Tamilnadu. It has been successfully completed.

Various responsibilities related to structuring, administration and other aspects, taken upon his shoulder, were indeed too great to express. This is, verily, the cultural accomplishment to be claimed as the most supreme and at the same time herculean. This is held to be the tallest and most massive statue in the whole of India. To put it briefly, our Uncle is rendering his services both as scholar of high merit and as the Designer and Builder with traditional experience, knowledge and wisdom. The creative system of Vaastu Silpa is a very old and utilitarian system, being both a material science, as well as a spiritual science. In view of this, he used to very often complain that the duration of 24 hours a day is not sufficient for him to accomplish all these activities and dedicate their full benefits to the society.

In order to strengthen the traditional profession and

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to undertake assignment and plans that are to come up in future and to render technical services, he recruited some young sculptors - his own students trained in architecture and sculpture - brought them into one frame and established a working forum under the name "V.Ganapati Sthapati and Associates". Through this, he is doing enormous architectural and sculptural works all over the world.

In and around the forum, about 1000 silpis are carrying out their works with commendable dexterity and moulding the future of sculptural and architectural science, so as to be brilliant and vibrant. They are gaining more and more economic prosperity, name and fame and they are flourishing well. But what makes our Uncle feel worried, is the fear whether t'.ere may occur in future a set back or retardation in the projects that have been undertaken. This fear is due to infirmity that is slowly descending on him.

He rendered his devoted service as the Principal of the Government College of Architecture and Sculpture, Mamallapuram for about 27 years. During his tenure, he raised this training centre from the state of

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work shop to the status of college, got it affiliated to the University of Madras and got himself retired from the service with the sense of fulfilment and success. But after his retirement, his activities and projects have increased manifold and grown up into so many branches. He finds it very difficult to minimise these in one way or other; nor he is willing to keep himself away from all these.

Under these circumstances, there has occurred a situation that makes him feel extremely difficult to look after the activities related to publication such as writing, correction, preparation of illustrations and drawings, printing, contact with the printer and so forth. He feels very much about the stagnant state in propagating the resultant findings and principles of his research works. He feels also disgusted, to see that he himself has to undertake the responsibility of marketing the published books and manuals. Really, are these not redundant and over-burden activities for him?

Therefore, upon deep contemplation, he thought of retaining such activities as the research projects of the Vaastu Vedic Research Foundation, its progressive

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activities, communicating with scholars, writing the books and the publication of the research journal 'Vaastu Purusha' with himself and entrusting other activities like publishing, releasing, advertising, marketing etc. with others. It is at this context, we who are his daughters-in-law have projected ourselves to undertake the responsibility of maintaining the publication wing. With happiness and pride, we inform to the world of readers, our entry into this field.

Dr.S.P.Sabharathnam, a scholar of great renown and a well known authority on Vedas, Agamas and Silpa sastras, is in constant and intimate touch with our uncle and with this age-old Vaastu tradition, he has done deep studies and researches along with our uncle. Besides being a member of the Vaastu Vedic Research Foundation, he has authored many books and has been enhancing the standard of the research activities of the Foundation. We have requested him to be our adviser and guide in our activities.

We are also able to derive the essential help from our husbands who are practising Sthapati and Engineer. We hope that each book to be published by us would be with sculptural embellishments.

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Sri.V.Ramamurthy, the Executive Director of Vaastu Vedic Research Foundation, is basically an Engineer. He is a Tamil Scholar as well, endowed with the knowledge of Vaastu Science. Taking part in various seminars on Vaastu Science, he has explained the principles of Vaastu to the modern engineers and architects and has inspired them and enriched them with the knowledge of Vaastu Science, that has been made to well-up in their hearts. He had been a dependable source of help from the Government side for the upgradation and growth of the College of Architecture and Sculpture, Mamallapuram. Such a versatile person is deeply interested and involved in the field of literature and music also. More interesting fact is that he is the beloved husband of Komagal, the well known Tamil Novelist. Since this person of multi-faceted merit is with us, we have requested him to extend his help and guidance. He has kindly agreed to do so.

What we have given shape to, is an independent body or unit. We happily inform that to such a body, we have given the name of our most beloved Aunty, the wife of our Sthapati uncle. The name of the publishing unit is **"Dakshinaa Publishing House"** in English and

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"தெசுஷிணா கலை நூற்பதிப்பகம்" in Tamil. We ourselves have created enough fund for this and we ourselves look after the accounts concerned. With a sense of blessedness, we wish to state that we are most fortunate and privileged to be the proprietors and publishers of this unit.

The book titled **"Who created God?"** is our second publication. In view of an immediate function, our first publication was released within a very short period, titled "What is a Temple?" What is its significance?" This first monograph, written by our Sthapati in English is centered on the theme: **Temple building is a form of God - not a home of God.** He released this in the consecration function of a temple, built by him in St.Louis, U.S.A., held on 6 th July 1998. He also elaborated this theme and spoke in the presence of American and Indian scholars. Both his speech and monographs received good response and support from them. About 500 copies were sold there itself.

Dr.V.I.Subramaniyam, who is a great scholar, linguistic genius and the former Vice-Chancellor of Tamil University, Tanjore and presently the Pro-

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Chancellor of Dravidian University functioning at Kuppam, Karnataka State, having gone through this monograph, sent an appreciative letter to our Sthapati. Expressing our own thanks to Dr.V.I.Subramaniyam, we reproduce here the appreciative letter :

"I read through the article 'What is a Temple?'. The arguments are cogent and the presentation is simple to read and logical. In the last two decades no one has so much worked to popularise and to concretise vaastu sastra as you".

We wish to undertake the publication of the second, third and successive editions of those books which have already been published by the Vaastu Vedic Research Foundation and we have obtained due permission and authority for it. We earnestly request to extend your continued support that has been accorded to him earlier.

We place before the readers some of our views on this book.

Indian Culture is a science based culture; its root is to be found only in Vaastu Science. This root-source is known as Vastu which itself turns into Vaastu. The Vastu is a subtle matter and Vaastu is a gross matter.

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How does this subtle turn into gross? What is that which effects this transformation? All these and many other principles, which have hitherto been unheard in the history of the world of science, may be seen at each and every turn of the page of this book.

It could be well understood that all these matters mentioned so far are related to the science of cosmic creation. The Supreme Reality, God, is notified in this book as 'subtle matter', 'subtle substance'. In addition to this point, the book ascertains that God has not created anything anew; God himself becomes the universe and all the objects and beings of the universe. This act of becoming is basically a scientific phenomenon, for which there is a mathematical formula. Only according to this formula, all the worldly phenomena take place in nature. Moreover, this text establishes that even the human form, which is the most perfect among the trillions of forms of nature, is based on this mathematical formula. And it is this mathematical formula, rendered in a numerical form, that gets itself designed into the perfect image of God, which is held to be fit for worship and reverence; to be worshipped according to the traditional procedure. This

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point is claimed to be the most supreme among advanced principles of Vaastu science. Many a time, we have heard our Sthapati saying, that it is only this principle that the Silpins of remote period identified and realised as Brahma jnana, Brahma rahasya and Brahma srishti the secret of Cosmic creation. They have been holding that, Vaastu Vidya the supreme Brahma Vidya. He used to say another important point with utmost authority and pride: "There is nothing wonderful and great in the creation of Man by God. But the wonderful act of greatness that excels even God's act is the creation of God by man who is with insignificant knowledge, meagre potency and short span of lifetime. We would be horripilated and elevated to some higher planes when we hear him saying this. Even this point could be seen as explained in this book. We request you to give a complete reading, right from the entry to the last page of the book and to derive maximum benefit thereby.

In this book, mostly spiritual concepts and scientific concepts have been discussed thoroughly. We are inclined to state that, for a pristine concept that has remained unsettled for hundreds of years and that has been kept supressed under unsystematic and biased

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disputations, such a deep analysis, a well defined form to that analysis and a separate book, solely focussing on this concept, have not appeared so far in our cultural domain. Could we say that this book may be claimed as one of the top most works that have appeared in this 20th century! We hope that the readers would judge and give an unbiased and well balanced opinion on this.

What was the back ground that inspired our Sthapati to write this book under the captive caption "Who created God?" - this has been explained by Sthapati himself in his preface. To those great scholars who were instrumental in providing such a back ground, we record our gratitude and reverence.

"The vibrant presence of divinity in the Image of God - whether it is due to the proportionate measures applied as per the science of form generation or is it because of the rituals and various processes of worship?". A thorough going discussion was held on this point. This context of discussion served as the source of inspiration and stimulus for our Sthapati to speak elaborately and analytically on the importance of spiritual measures. So, what our Uncle presented in the

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seminar, as a paper dealing with the secret of God's creation, the secret of cosmic creation, has been elaborated further and written as a separate book by him. This is how the present book is emerging with uprightness and elegance under the revolting caption, "Who created God?"

At this juncture, we wish to bring to the kind attention of the readers, the review foreword written by Dr.S.P.Sabharathnam who is a well versed authority on Vedas, Agamas and Vastu Sastras. Based on these three scriptural sources, he offers his views and ascertains the caption of the book, points and principles put forth by our Sthapati Uncle. His unbiased and impartial views and observations, besides being praise worthy, give an additional and vibrant dimension to the theme undertaken by our Sthapati. We expect and welcome the opinion from the scholars on both the text and the review - foreword. We record our deep sense of gratitude to Dr.S.P.Sabharathnam for his ascertive and appreciative note on the work. We also thank the Department of Vaishnavism, University of Madras for having given our Sthapati the suitable occasion and

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privilege to analyse, to speak and to write on this theme.

We record our appreciation and thanks to Mr.N.Dhanasekaran, Mrs.R.Rajalakshmi and Mr.B.Manigandan who did computer type setting and to Mr.Krishnan, Propreitor, Captain Press, who neatly printed it.

Lastly we express our reverential salutations and sincere thanks to our Aunty and Uncle, who have taken us into their affectionate fold, not as daughters-in-law but as their own daughters. We express the same to you also, the readers and patrons.

Ponni Selvanathan
Gayatri Shanmugavelan

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THE GENESIS OF THE TITLE

"WHO CREATED GOD?"

(Dr.V.Ganapati Sthapati)

This book has taken this form and title consequent on the presentation of a research paper at the seminar on **"Vaishnava Agamas"** at the University of Madras. This event took place in the Department of Vaishnavism on the 28th and 29th of April 1997.

The subject proposed for the seminar was very exceptional and unique, not tried before by any institution or individual, anywhere in the world.

We install an image of God in the main sanctum of a temple for worship. The image so installed is called **"Dhruva beram"** meaning immovable - fixed - image. The question is whether the spiritual vibrancy experienced by the worshipper is on account of the God-form sculpted in accordance with the Vaastu measures followed by the Shilpis or on account of Agamic rituals performed by the priests. This query if further reduced, would mean whether the Dhruvabera Sannidhya (Vibrant presence of divinity in God's image) is due to Vaastu measures or Agamic rituals.

In this seminar, the professors of Vaishnavism of the Madras University and practising priests from famous temples spoke on Agamic rituals and festivals, while myself as practising Sthapati spoke on the scientific aspects of "Energy and Matter", "Time and Space" and "Space and Spatial forms" implicated in the Vaastu measures. The then Commissioner of the Hindu Religious and Charitable Endowments, Chennai, accompanied by his staff and scholars, and students of philosophy, archaeology and ancient history attended in considerable number.

The concluding remark was that Vaastu creates the God form with divine vibrancy and the Agama adores and sustains the divine vibrancy for global welfare and well being. It was pointed out that Agama itself has acknowledged Vaastu, as evidenced by Makutagama, one of the most ancient Agamic scriptures.

"मानेन निर्मिते बिंबे स्वयं आभाति दैवतम्"

"Mānēna nirmithe bimbe swayam ābhāti daivatham"

"The image of God, rendered in accordance with Shastraic measures, shines forth with vibrancy, of its own accord".

This discussion motivated me to go further deep into the matter and evolve a comprehensive picture pinpointing the uniqueness and efficacy of the measures of Vaastu Shastra with the provocative title of **"Who created God?"**

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PREFACE

Right from the age of the Vedas up till now, questions and doubts related to image worship have very often been raised. Even the scholars speak and write, that there is no reference to or mention of image worship in the Vedas, and the Vedas do not support this sort of image worship. They are of the view that the Vedas are mainly dealing with the performance of sacrifices and the rituals thereof, dealing with fire worship. However, **Sage Pippalaada**, one of the celebrated Maharishis of Vedic age, took assiduous efforts and wrote a systematic treatise by name **'Vaastu Sutropanishad'**, expounding the significance of the science of **Image and Image-designing**. Even after his quintessential exposition on the relevant principles of Vaastu, these doubts are still lingering in the minds of scholars. There appeared another important text, by name, **'Shilpa Vidya Rahasyopanishad'**. Even this inimitable text has not been studied and understood by the researchers in the field of Vedic and Sanskrit studies. Its concepts have not been explained and propagated. The great scholar of Vaishnava tradition, **Sri Yaamunacharya** wrote an excellent

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treatise "Agama Praamaanya" and explained the greatness, importance and the fruits of image-worship. The Agamic texts of Paancaraatra- tradition gives important place for image worship, elevates the cult of image worship to the highest state and glorifies it. The Supreme Reality which is beyond the reach of our eye and mind, is conceived by them in five states- para[1], vyuha[2], vibhava[3], antaryaami[4] and archa[5]. Having realised the process of the divine metamorphosis, they explain the significant process by which the formless one turns into a visual form as denoted by the term archa. Archa is the well ascertained state in which the Image is accepted as the veritable Reality. They set aside the view that such image is an imaginative expression. In like manner, the

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1 The Supreme state: a subtle state which cannot be expressed by word. **The state of Paravaasudeva denotes the subtle nature of Brahman shining forth with form even at the subtle state.**

2 Vyuha means collection;array; marshalling. The qualitative forms assumed by Paravaasudeva at gross state are - vasudeva, sankarshana, pradyumna and Aniruddha. The six spiritual qualities as being held by vaishnavism are subsumed under these four forms.

3 This denotes the ten incarnations of Vishnu. Incarnation denotes the form that descends to earth from the Supreme space.

4 This denotes the state of individuated self which presents itself in the inner space of each living being as the inner controller or guide.

5 The divine images being sculpted by the silpis according to the rules, prescribed in the silpa sastra, denote the state of archa; archa means a form, fit for worship.

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Vaikhaanasa Agama of Vaishnavism[1] that emerged in the name of Sage Vikhanasa, recommends and emphasises the worship of images by installing them in one and the same vimana.

It may reasonably be claimed that at this stage the Vaishnavism has ascertained the significant truth behind image worship with all certitude. But even then, these expositions have not dissipated the doubts that are still lingering in the minds of certain group of people. Instead, our elders and even the great persons of high learning, have been repeatedly saying that the image worship is based only on faith, not on truth or on science. This view, based on short sightedness, grieves us very much. Even the treatises which speak and glorify the system of image worship, have not spoken evidently anything on the system of image making and the basic principles of sciences that have been employed in such image designing. (For a clear exposition, see the text). This basic principle has been exclusively retained and treated in Vaastu.

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[1] This Vaikhanasa branch originated in the 8th century A.D.This is known from the inscription of Uttaramerur Temple as inscribed by the shilpi by name Paramesvara Peruntacchan (vide book on "Seminar on Inscriptions" released by the Tamilnadu State Archaeology, in 1966.)

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During Pre-Vedic and Vedic period, this Vaastu science was in practice under the name Indian science. This important fact has come to light only recently. Scriptural evidences and other testimonies are now available to show that the Vaastu science was prevalent during the Pre-Vedic and the Vedic ages. It is pertinent to note here that these facts are neither fabricated nor concocted out of over emphasis or enthusiasm.

Therefore, all the Agamic scriptures speak very briefly of Vaastu principles as needed and essential for them, and having accepted the forms/images agreeable to their themes through the tradition of Vaastu, deal elaborately with the ritualistic process of worship. This is comparable to dealing with the exposition of the fruitful effect of music without speaking on the structural subtlety of musical forms. This sort of exposition has not taken notice of the fact that the fruitful effect of music is concealed in the scientific structure of music. Furthermore, the Agamic texts have failed to speak openly and evidently about the significant principle as imparted by the science of image. By means of implication, here and there, they have revealed the principles related to the science of image, in their exposition of technical

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details. Therefore, the basic science of Vaastu still remains as the fruit hidden among the leaves. Even though the Vaastu and Agama texts are now taken up for deep studies by the scholars, the basic principles of the 'Science of Vaastu' are still evading their due and direct attention. So, by all these, all the matters related to image still seem to be only inferential. Now you will be able to understand that, only the failure to understand the significance of image and failure to make known that significance, are the reasons for the emergence of atheism and its intermittent eruption in the stream of history. Failure to provide a plausible explanation, based on intellectual sharpness, based on one's own intution and experience, based on science as intelligible even to moderate mind - is the major reason for the appearance of atheistic trend. Owing to the failure in expounding clearly the scientific significance of image worship, communal clashes, disputes, changes in attitudes, proselytisation, frustration, inequalities - all these have occurred innumerably and repeatedly in our land. To put it briefly, the image worship, which is eulogized and placed at the highest point of perfection, has been subjected to mockery and ridicule.

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Generally, it is being held and spoken even by the very great and well educated persons, that image worship originates, flourishes and continues to be in practice as based only on faith. Please do not be angry, if it is said that, such notion is the acme of utter ignorance in respect of image worship. Nobody has sincerely tried to establish the truth, that the image, which is installed and worshipped in the main shrine is actually the veritable and vibrant form of God; nobody was emboldened to declare this truth. They speak only about the benefits of image worship and some mythological stories fabricated around the images. This sort of explanation has helped for the propogation of the cult of devotion as such; this never brought to light the scientific basis of the image worship. How the image worshipped in the main shrine is viewed and experienced as the real form of God? This has not been explained to those who go over to the temple and to those who refrain from going to the temple. Nobody has explained with great emphasis and authenticity, that it is the exact and real form of the invisible Ultimate Reality that presents itself as the image installed in the main shrine. Certain truth is to be known only from certain authentic persons who are

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actually 'in touch' or in identity with it. There is a methodic way of knowing the truth from the relevant and authoritative persons, from the trust worthy persons concerned. Abandoning this indubitable method, the questions and doubts related to the significance of image worship have been placed in the hands of unconcerned and inauthentic persons. This is like approaching the listeners or rasikas to learn music, instead of approaching the musicians themselves. With the result, those who aspire for knowing the truth got stumbled and confused. And these confusions and distortions prevail even today, in our society. Some persons who wielded much influence on our society tarnished and downgraded the cult of image worship and the performances and rituals related to this; even they went to the extent of keeping the Silpis and other artists away from the society under the label of untouchables. By all these, the traditional silpis remained abandoned and ignored and pushed down to the state of minority. This disdainful state was during the Vedic age itself and it continues till date. Does this point seem unbelievable? In spite of all this unjustifiable but systematic anti-treatment, nobody succeeded in preventing the image worship. Neither a different

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and enduring process of worship nor an effective alternate process has been formulated so far. Are you able to notice how the image worship did overcome all these suppressions and how it has withstood even the hurdles put by the scientific age and how it is in a healthy and prolonged continuance? Once again this cult is flowering and flourishing and we see many persons wondering how this has happened so.

Precisely and pointedly, if it is said that some Indian scholars of spiritual realm and some Indian treatises dealing with spiritual science have committed a serious mistake, do not feel hurt or angry. If it is considered, that they are degraded and defiled by such statement, then it would mean that yet another serious blunder is being comitted by us. What they have done actually? They have completely neglected the two scriptural streams, two currents of traditonal and spirit oriented scriptures, the scientific scriptures of Agamic and Vaastu realms. Their writings and expositions have vehemently supressed them in such a way that these scriptures got stranded and disabled to rise up further. Some of these persons have gone to the extent of considering them as too insignificant and trivial and,

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on this score they have swept them to the corners. But today, having deeply studied all these important scriptures and other writings related to them and having raised the question as to whether God exists only in faith, they have commenced their research, and tried to know whether this faith rests in ignorance of the truth or in full understanding of the truth. It is under this circumstance that both the Agamas and Vaastu sastras which are the fundamental scientific scriptures of our Bharat dealing with the science of Image worship, have been taken up for deep studies and researches. In this effort, the French Institute of Indology at Pondicherry, has brought out critical editions of old Agamas and Vaastu sastras, with foot notes in French. Even in these scholarly editions, nothing has been mentioned about this fundamental science of Vaastu. The reason for this is obviously, that those who brought out these editions have been well versed and well informed only in languages as such, but not in the traditional science of Vaastu. Another important reason is that their way of approach has been in the Western pattern going from gross to subtle; it is a physical process; not spiritual. And even their mind and eye remained shrouded by the

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western notion that there is nothing in India to be claimed as scientific. They were not able to see that this science exists, concealed in Vaastu. The principles of science and technology of Vaastu originated even prior to the Vedic age, appeared here and their in the Vedic texts and were analysed and interpreted to some extent during the period of the Upanishads. Thereafter these principles remained relegated because the scholars at that time miserably failed to digest them and understand them. But these principles right from the old age till now, have remained safely enshrined in the Vaastu sastras. It is this Vaastu that is now spreading over the world gaining much popularity and prominence in the name of housing architecture (gruha Vaastu). Even here, only the benefits are being discussed, not the basic factors which give rise to such benefits.

Next, I am to state here another reason also. The readers are well aware of the history of how the scriptures of the Agamas and Vaastu were depicted and labelled as religion based treatises, as the polemic works and how they were discarded and abondoned. This is the greatest blunder to have been committed so far. Vaastu sastras and Agamas are neither religious nor polemic. They are absolutely

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scientific treatises. They are the scriptures incomparable that enable us see the Primal Existence, face to face, through scientific approach and to be rejoiced, to be blessed with science-based spiritual experience, to live the pure and science-based blissful life. Because of the inability to understand and to identify the science of Vaastu about which I have said and am going to speak, the science-aspect remained unnoticed and veiled and in its place, mythological stories emerged, false notion that image worship originated and flourished based only on faith was propagated and emphasised through writings and expositions. So these scriptures were branded as sectarian and religious and they remain neglected even now in our Independant Bharat. By this negligence, a further set back and much retarded life-style have occurred to the Silpins. I am forced by the prevailing circumstance to state painfully that this is the most disdainful state that has occurred owing to the ignorance of the essential truth. Because of this set back my own community of Silpins and that of Archakas who are rendering sacerdotal services in temples are thumped down in the Indian community. We have not been accorded those

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privileges and welfare schemes that are being given to the farmers, weavers and other communities. To ward off, to obliterate such distorted notion on this traditional system, I wrote and published two years ago a book titled "Vaastu Shastra - not a religious document but a scientific treatise" - and presented it as complimentary to the scholars and researchers and thereby, aroused an interest to re-think and re-analyse in a proper perspective. Indeed I felt elated and encouraged to observe that a sense of renaissance has dawned in the world of scholars. But all these facts as revealed by me have not reached certain people who are in the elevated positions of the society. I have been setting forth such re-analysis and re-valuatioin for atleast 10 years now, being alone in my path. I could feel that scholars have started to realise and appreciate the exact status and nature of Vaastu science and the silpins. Presently an enduring support is being accorded to this scientific approach. Many scholars and many institutions have started to do researches in this line based on my works. Only against this background I conducted the "Second International Seminar on Mayonic Science and Technology" with the help of many scholars and friends. In that

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seminar, my book titled "Vaastu shastra - redefined, reinterpreted and illustrated", an authentic source book explaining the principles of Vaastu science, was released. This seminar took place at Thiruvananthapuram (Kerala) on January 1997. More than 25 scholars of Abroad and 276 delegates, modern architects and engineers participated in that seminar, and having known the vitality of this science, whole heartedly expressed their wonder and assured of their ever lasting support. They got deeply involved in the study of this science. Being encouraged by the great success gained in conducting that seminar, the scholars of abroad appreciated very much and they are in constant touch with myself and Dr.S.P.Sabharathnam (a well-versed scholar in Agamas and Vaastu sastras). Sometimes, they take all pains to come over here and discuss in person. In that same seminar, Mayan's Aintiram as translated into English by Dr.Sabharathnam, was also released. Research articles related to the Aintiram and other works were also brought out. I wish to record here with a sense of fulfilment and pride, that by the publication and release of all these, we successfully demonstrated a peaceful revolt against the prevailing anti-attitude

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on the science of Vaastu. Over and above all these, I am also running a journal in English by the name "Vaastu Purusha" to propagate the principles of Vaastu science, in spite of heavy financial crisis and acute time-constraint. I firmly hope that within a short time possible, the name 'sectarian' as injustifiably linked with Vaastu would be obliterated and the worthy and authentic declaration "universal and scientific approach to realisation of God" would get identified with Agamic and Vaastu culture.

Since Agamas and Vaastu sastras are in Sanskrit, certain sections of South Indian People, being under the impression that these have migrated from North India, unfortunately set aside and neglected these scriptures. At the same time, seeing that the principles and concepts of Agama and Vaastu, buildings, temples and images designed according to these principles are profusely and copiously seen only in South India, certain groups of North Indian people neglected these scriptures, being under the impression that this culture belongs only to South India. To fit in the common usage that, it is the drum that receives beatings on its both sides, the culture of Agama and Vaastu got frequently stamped and thrashed by South India and North India. Such

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sequestering mist around Agama and Vaastu is now being cleared off steadily. The Western scholars have started to undertake full fledged researches in this field and they have gone far ahead in the path of success.

Both these scriptures, i.e. Agama and Vaastu have never stated that God exists only in faith. "There is God; there is a definite form even for Him; He is with form both in his subtle state and well manifest gross state; the form in his subtle and the form in his gross state are one and the same". Having realised these facts scientifically, having given visual expressions to this form through technical means, having designed the pertinent and vibrant images of God and having installed them in the science based shrines, these Agamas worship these images only with a pure scientific approach. Having laid down an unfailing and systematic path in order to enable man to see God and to have blissful experience, these Agamas lead him by hand and place him right in the very presence of God! What we see in the main shrine is not a beautiful toy or doll meant for play. Having ascertained that it is the exact form, an actual form, exact replica and essential and innate form of God, the Agamas and

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Vaastu establish a science-based link between the Image of God and the devotee who goes to worship it and bring into effect the science-based experiences. It was this science-based experience that was called "spiritual experience" or "bhakti" by our ancestors.

To accept the above mentioned critical views, one should understand the basic theme related to the Agamic and Vaastu traditions. This specific theme has not come into existence anew. Indeed, the theme originated even thousands of years before. "God is only one; He has not created anything anew. God, the most energetic substance, the Primal vibrant existance is a scientific substance"[1]. It is a substance full of consciousness. This conscious substance cognises itself and gets itself turned into manifold forms in tune with its own self-awareness or self-consciousness. This is known as self-manifestation[2]. The world is brought into existence as replete with gross and visibly manifest forms that evolve from the corresponding subtle forms as assumed by the inner consciousness. This important and unique concept marks the point of highest reach of Agamic and

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1 Scientific substance vijnanam brahma (विज्ञानं ब्रह्म).

2 The traditional usage in Tamil : தானியல் வடிவு (taaniyal vadivu).

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Vaastu sciences. It is the discovery made by the Vastu science that there is a form even in God's subtle and unmanifest state and the same form seeded in the subtle state turns into material forms of the world. All the worldly objects are nothing but the extended material forms of the Primal energetic substance. The unmanifest form is the subtle energy and the manifest form is the gross energy or material energy. The view that these two are basically different is not science-based. It could be a view within the reach of intellect alone. That is all. The classification of the worldly objects into insentient and sentient and the repeated propagation of such views have given a retardation and degradation to the science of image worship. The Vaastu science holds that Vastu[1] is the Primal energetic substance and all the worldly objects, which are actually the modifications and transformations of Vastu are known as Vaastu. The Agamic scriptures have accepted this concept and have glorified and systematised the process of image worship. The Vaastu sastras which reveal this scientific cosmic phenomenon, repeatedly enunciate the cosmic equation that Vastu

[1] To denote God by the term 'Porul' (i.e. vastu) is the Tamil wisdom. The 'porul' is equated with vastu and para vastu- the scientific terms as employed in the Vaastu sastras.

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itself is Vaastu and Vaastu itself is Vastu (for explanation, see the text). The recent information that even the modern science upholds such view, further serves as a testimony to establish the Vaastu concept. The true explanation is that only the pure and subtle energy turns into materialised energy, embodied energy or gross energy. I could clearly understand that Einstein, the Nobel Laureate, has revealed such a truth in his famous equation $E = mc^2$ (for further details, see the text). This scientific truth was, at a certain level, actually experienced by me. Having seen that my own inner awareness is assuming many forms right in front of my eyes, and having intuited that I myself was manifesting as the sculpted or designed form, and having rejoiced over this, I had such a unique non-dual experience as to express that, 'Sculptor himself turns into Sculpture' and 'Poet himself turns into Poem'. I used to declare this experiential fact openly in many places and many poets, artists, scientists have appreciated such declaration. The conscious forms that emerge from the pure space get metamorphosed into physical forms such as seed, plant, trees, animals, birds etc., in the same way as the inner visions that emerge from inner space get metamorphosed into material

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forms. If it is observed keenly, based on this scientific phenomenon, you would well understand that even the human form is the modified form of God (The human egg is called 'pinda'. In this egg, i.e. in the foetus, man exists in a minutest form which is of the nature of energy or consciousness alone. It is in the egg state that he is deposited in the womb). Based on this, if it is stated that God himself turns into a man, He himself assumes the human form, is it not worth and wise to design God in human form and worship him in that form? Not only this. It is absolutely a science-based action. Is it wrong to worship in this way? Think it over.

We could see that this scientific phenmenon is mentioned in one of the verses composed by Mayan dealing with the nature of inner space. The meaning of that verse is: "[1] It is the inner space that becomes the Primal source and source of creation. It becomes the conscious form. It is the creative urge; it is consciousness itself; it reveals the creative way and process; it illuminates, shedding light everywhere; it

[1] The Tamil term "Ullam" denotes both inner and outer spaces. This is a technical term. Space is of the nature of vibrating; ullam is of the same nature of going into vibrations. Because it vibrates, pulsates, it is called "ullam". 'ul' is a verb meaning to pulsate, vibrate.

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effects completion and fulfilment. Observe the fundamental order of Inner Space".

''உள்ளமே மூல மாகி உணர்வுறும் கோல மாகி
உள்ளமே ஊக்க மாகி உள்ளமே உணர்வு மாகி
உள்ளமே வழியுங் காட்டி உள்ளமே ஒளிய ளித்து
உள்ளமே வெற்றி நல்கும் உளவியல் முறையைக் காண்பீர் ''

"Ullame mūla māhi unarvurum kola māhi
Ullame ooka māhi ullame unarvu māhi
Ullame vazhiyung kāṭṭi ullame oliya lithu
Ullame vettri nalgum ulaviyal muraiyai kānbir"

The inner space itself, being the Primal source-substance becomes energetic consciousness and turns into various forms according to the conscious urge. This is the meaning of the first line of the verse. What is that which assists and guides this Primal Substance in turning into forms? What directs it? It is the same inner space; it is the light-energy created by the spin of inner space effort of the inner consciousness. This is the meaning of the second and third lines. The self luminous inner space is the main reason for completion and fulfilment. What is that substance which attains this fulfilment? It is what is known as 'kolam' in Tamil. (Kolam - form). This is the indicated meaning of the fourth line. This kind of cosmic evolutionary action or cosmic phenomenon is the very nature of the inner space. No agent or doer keeping himself outside this realm does this. This

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is the form assumed by the Primal Energetic Substance, by its self-urge, by its self spin and self-movement. Therefore Mayan conclusively states that this is basically a spiritual phenomenon. This is everybody's experience.

Therefore, to say that God creates, is not acceptable. The irrefutable truth is that God turns into or manifests himself as the worlds and the worldly objects. This is what Vaastu science establishes; what is expressed as 'Vastureva Vaastu'. Even in the Mayamata of Mayan, the authentic Vaastu Sastra in Sànskrit, this truth is set forth. (for details see the text). Even though much has been said on this, I have not so far mentioned two important principles. To create or design a form or to make a form visible, firstly, a fitting material (medium) is essentially needed; secondly, (proportionate) measures as suitable to that form are inevitably needed. (In spite of the availablity of all the needed materials, if we are not provided with suitable measures, perfect form cannot be realized internally and designed externally). At this context, the energetic space, which is the basic and subtle material, becomes the measure of the urge or creative spin and movement sustained by the inner space. That inner space itself

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becomes the basic raw material - core substance-foetus of the form[1]. Its vibrations become the relevant measures. (A philosophical text in Tamil Unmai vilakkam, states "Creation is the resultant form of vibration") In Mayonic style the inner space denotes mula and its vibrations denote kaala (time) - kaala maatra - taala maatra. The vibration, which is actually kaala itself, becomes measurable like the vibrations of the Veena-strings. By the measures of vibration a form designed by definite measures manifests in the inner space. When this form appears in our inner space in a haphazard way, without being defined by proportionate measures we get confused and baffled!

To put it briefly, the movement or spread of Primal Energy itself becomes Time. This is quantifiable pulsation or vibration of energy. So, Time turns into time-units and these time-measures become

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[1] Space is sensitive matter. It goes into consciousness. It turns itself or churns itself into the form that it is conscious of. A picture is evolved. For this form to be exact to its conceived form, it vibrates in a certain numerical measure. It goes into stillness when the form is complete. All put together, the inner being is able see its own concept turned, into visible or material form. This is how form is generated inside. This is the manifest form of the non-manifest. This is inner vision. This is replicated later or instantaneously by the individual concerned, making use of the outside matter (say wax or earth) for its form-figuration. If sound is taken as the material, the ultimate product is 'speech form' or 'uttered word'.

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instrumental to the emergence of forms. So it becomes evident that the formless Primal Energetic substance itself turns into visible and gross forms. Not only this. All those, which in this way come into existence are indeed sentient and animate objects; they are conscious substances, objects, induced by consciousness. The inner space i.e. one's own heart, which is of the nature of consciousness alone - the creative space - turns into spatial forms. So these forms which emerge from this inner space are neither non-intelligent nor lifeless (asat). There is nothing in this universe to be branded as inanimate or lifeless. Not at all. It is to that form which emerges from inner space, Mayan gives the name 'kolam' (Tamil word, meaning a beautifully designed structure / sketch.) In order that space turns into a well-defined form, the vibrations, which eventually become the proportionate measures, are maintained in a specific order. The order or rhythm imposed upon the vibrations is called Taalam. Even this taala is also created and maintained by the same inner space. Just like the beats, maintained in music and dance, render pleasantness and charm to them, even so the taala which spontaneously emerges from the inner space, bestows a beautiful structure and

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design to the form. Just like a musical rendering is endowed with pleasing musical form and sweetness by time-beats, the form which is visible outside is endowed with well designed frame and charm by the proportionate measures, i.e. taala. The process of employing the systems of proportionate measures could be elaborately seen in the Silpa shastras (see Dr.V.Ganapati Sthapati's "Sirpac-Chennul" சிற்பச் செந்நூல்).

In like manner, when God turns into visible forms, he becomes a tri-dimensional structure associated with length, breadth and thickness or height and turns into a perfect cubical form which we see and get delighted. Such inner visions arise in the heart (inner space) of traditionally trained silpins and when they manifest themselves externally, they are designed as the beautiful images and structures, visible to the eyes. It is Vaastu science that provides definite system of subtle measures for designing beautiful images. All those forms which are evidently seen in the universe are verily the modified forms of the Supreme Brahmam (Ultimate Reality). Only based on this view, the Upanishad declares : "sarvam kalvidam brahma" - सर्वं खल्विदं ब्रह्म "are not all these, the forms of Brahman?". In the same tune, Silpa Vidya Rahasyopanishad proclaims : "Jagat sarvam

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silpameva bhavati" - जगत् सर्वं शिलपमेव भवति "all the objects of the universe are indeed well defined forms (silpa)". What you have to observe meticulously is the well established certainty that the Supreme or the Primal Space itself being consciously vibrated, becomes the material (media or raw) - becomes the proportionate measures identical with time units and finally turns into a well defined form or structure. For all these, what serves as the basic factor is the consciousness or creative urge[1] manifesting in terms of light. This creative urge is called awareness; also called prajna. (meaning super consciousness). Therefore the Vedas declare "prajnanam brahma" प्रज्ञानं ब्रह्म - the ultimate Reality is this Super Consciousness itself. The Ultimate Reality, 'mulam' மூலம் as it is called, is evidently known here as a scientific substance. The same truth is expressed by the silpins as Vastu and Vaastu and as 'vijnanam brahma' - विज्ञानं ब्रह्म 'The ultimate science of true vision is Brahman'. How supreme is this science of image (pratima vijnana)! Only this, is the science of absolute Reality. Since God is present in all forms and as all the forms, and since it is He who assumes even the human form at subtle level,

[1] The variant name for awareness is light; this is also stated as luminous consciousness, luminous space. உணர்வு unarvu (or) ஒளி oli in Tamil.

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the Silpa vijnana has depicted him in human form[1]". The Silpa shastra, unequivocally states: "The human form assumed by God at subtle level, is the most perfect and well defined complete form." (for more significant explanation see the text.) So, the unblemished and undefiled form, the most Perfect Form, solely belongs to the Ultimate Reality (Brahman). Our forms (i.e. outer frames) are considered as distorted and imperfect, since these forms are with increased or decreased measures owing to the interaction and impact of the five gross elements. Only in view of such pure perfection, the Vaishnava Agama glorifies the God's form as अप्राकृत दिव्य मङ्गल विग्रहम् "apraakrta divya mangala vigraha" - i.e. form, which is not associated with the characteristics of prakrti (gross nature); form which is resplendent, auspicious and perfect.

Perhaps, you may think that various principles and scientific concepts, which I have dealt with so far, have already been mentioned in the discourses, hymns, and treatises of spiritual masters of bygone

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1 Feel proud, realising that this is the highest point of accomplishment not attained by any other sciences. Speak openly, propagate these principles. Is it not clear that Vaastu science is the Supreme science which makes known the secret behind cosmic creation. This is an evident answer to the questions raised by western scientists.

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times. Though it may be true, all these are seen only as scattered here and there, as piece-meal. Nobody has put forth a reasonable and final view, having documented all these scattered thoughts, collectively seen, analysed and given a definite form. This point cannot be rejected. Even if it is claimed that our spiritual masters, having keenly observed the forms around us have declared the nature of ultimate Reality, I think reasonably that one important point, which is most subtle and scientific, has evaded their observation and attention and consequently remains untold. If it is so, what is that important point?

I have already explained how the Primal Energetic Substance unfolds itself into Time and how, based on the proportionate measures designed by Time, all the worlds and worldly forms and structures come into existence. That is how Time turns into space and spatial forms. The creative role of Time in this scientific phenomenon has not been noticed or understood by the modern science and the masters of bygone times. The only Rishi who authoritatively and logically declared that Time and all the forms that get evolved through the measures of Time are indeed the real manifestation of Brahman (the

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ultimate Reality) - was Mayan, the celebrated Vaastu vijnani. On this basis Mayan was called Brahmarishi. (He must be the Brahmarishi No.1) "Kaala Brahman", "Kaalamaak-kadavul" (காலமாக் கடவுள் - the Great Time God) - are according to Mayan, the synonyms of Time. The Vaastu Vedins indicated only the Time by various names such as Kaala purusha, Taala purusha, Vaastu purusha, Naatya purusha, Sangita purusha etc., to suit and signify different contexts. The Vaastu Vedins observed that only this Time has been formulated into various systems of time-measure as set forth in the Vaastu shastra from the first to the last page and they have been applying these measures traditionally for a very long time. We, the silpins, have been employing these systems right from the remotest time. All the images/forms designed according to the sytems of time-measure are indeed the manifest forms of mula, exact reflections of the forms assumed by mula (the primal Reality). I hope, now you would not hesitate to accept this view, now having been provided with a proper background to understand this.

But the silpins, having realised that measures themselves would not suffice, have made known the

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complete beauty, the cumulative, total and charming appearance of the designed form through the technique of beautification, through analogical composition and through aesthetics. The Silpa shastras have provided an authentic specific grammar of aesthetics or aesthetical technical system to enable the Designer to create the most 'well defined', the most perfect form (lakshya). That is, both the system of measure and the science of aesthetics have been unified into one unit in the Silpa shastras. The silpins well versed in such silpa shastras, become endowed with supreme creative wisdom and aesthetic acumen. Consequently they deserve to be called "the Designer with poetic excellence (கட்டிடக் கவிஞர், கவிக் கலைஞர்)". We become gradually associated with divine qualities only through the creations of such silpins. This point I wish to record with certitude and authority.

Since all the points enshrined in the text constitute a fitting answer to the question as to what is responsible for the vibrant presence of divinity in the installed image and since all my thoughts and writings had to be kept around this theme, there was no scope to speak all these matters (said in this preface) there within the limited frame of the text

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So I wanted to set forth all the needed and essential matters which could create a proper background to understand the text. It may be presumed that in this preface almost all the essential details have been provided. By the systematic and complete reading of both the preface and the text, one could perceive the complete form of this important subject taken for presentation. So, kindly go through both the preface and the contents of the text. If there are shortcomings and omissions in this presentation, do not hesitate to point out. These would be set right in the next edition with due acknowledgement and gratitude to you. Some of the points dealt with in this would have been repeated in the body of the text. I have repeated them only for the sake of clarifications and certitude, braving the defect of repetition. I was forced to speak in this way so that at least from now onwards, these points would not be obliterated and shall remain for ever.

When I searched for an authentic person to analyse, to deeply think over and evaluate all these points which I have said here, one scholar appeared in my mind, deserving worthy of reputation and authority. He is Dr.S.P.Sabharathnam. He is a scholar of international repute who has obtained post

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graduate degree in three subjects - Tamil, Sanskrit and Philosophy; He has been professor of Tamil and professor of Philosophy both at college level and University level. His added qualification is that he is a graduate in physics. Above all these, he was awarded Doctorate degree for his deep researches on Saivagamas. Through the specialised studies of Agama and Vaastu sastras, he has rich knowledge of both Agamic and Vaastu sciences. He has translated many Agamas into English, some of which have been published by American Universities. He has been delivering lectures on Agamas and Temples in foreign Universities. He is translating into English - the oldest works of Mayan available in Tamil and is writing many explanatory articles on Mayonic science and concepts. Of these works, his translation of Mayan's Aintiram, (which was released at the Second World meet on Vaastu) is gaining popularity and appreciation from the scholars of India and Abroad. Letters from so many Indian and Foreign scholars appreciating his service and work are being received by the Vaastu Vedic Research Foundation. 'Vaastu Purusha', the research journal of the Foundation, is publishing these appreciatory letters in addition to his research articles on Mayan's works.

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This professor has been blessed with another privilege. He hails from the community of Adi Saivas (i.e.archaka community), the community for which Agama is the life blood and life moulding scripture. He has received instructions on traditionally transmitted secrets and concepts of Patanjali Yoga Sutra from his Diksha Guru at Chidambaram. I approached this professor who has rich mastership over Agamas and Vaastu and requested him to evaluate my detailed article dealing with the important role of measure in 'dhruva bera sannidhya'. He readily agreed and wrote a well furnished foreword, focussing on the importance of the systems of measure in respect of 'dhruva bera sannidhya'. His evaluation has been appended with the text. I request the readers to go through both my text and Professor's evaluation. I record my sincere thanks to Professor S.P.Sabharathnam for his inspiring article.

This Professor's statement which reveals his total agreement with all the points and principles expressed by me, establishes my views beyond doubt and accords to me a pleasing sense of satisfaction and pride. It is my request that the readers should repeatedly read these pages and understand that image worship is the most supreme

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among the varied systems of worship; let them be free from doubts and complications. Let them see the image immoveably installed in the main shrine as the Supreme Brahman, as the Absolute and Ultimate Reality and feel blissfully delighted. I pray before the Supreme Reality which vibrantly presents itself in the form of Image, well designed in strict accordance with measures contained in the Vaastu texts. Let the readers be endowed with spiritual and material benefits.

The one Supreme Reality shines forth as the manifest, as the Silpa, as subtleness and grossness, as formless and formable. Mayan has beautifully depicted such Reality in his very first verse of the Surya Siddhantha.

अचिन्त्य अव्यक्त रूपाय निर्गुणाय गुणात्मने ।
समस्त जगदाधार मूर्तये ब्रह्मणे नमः ।।

"acintya avyakta rupaya nirgunaya gunatmane
samasta jagadadhara murthaye brahmane namah"

"Salutations to Brahman, who is beyond speech and thought, who is with manifest form, who is free from attributes, who is of the very nature of qualities, who is manifest as the basic support of all the words."

I place this wonderful depiction (sabda-silpa) at the hands of those who go over to the temple

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and who refrain from doing so with an earnest request to preserve the science of Image worship. I add here what Professor Einstein said :

"Religion without science is lame
Science without religion is blind".

I am beholden to Thiru V.Ramamurthi, B.Sc., B.E., Executive Director, Vaastu Vedic Research Foundation, who after reading the text offered valuable suggestions and enhanced the vitality of the presentation.

I thank, congratulate and bless Mr.N.Dhanasekaran, Mrs.R.Rajalakshmi and Mr.B.Manigandan who did the computer work for this, and Mr.Krishnan, Propreiter, Captain Press, who has neatly printed the text.

— Dr.V.Ganapati Sthapati.

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MAN CREATED GOD!

A rebellious caption indeed! A blasphemous statement, it may sound. No wonder, God creates man and other life forms. But quite incredible indeed that man creates God! Thousands throng the temple to pay their worship to God. Is the image form in the sanctum really God? What makes the form, the God? The sacred measures adopted by the shilpis in making the forms make the image, the God Himself. The shilpis adopt the same formula that God adopts for His creations.

The Vaastu science, otherwise called ***Sthapatya Veda*** *guides the shilpis to create God. This Veda swayed our land across the millenia. The main aim of this book is to bring to lime light this amazing fact.*

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AGE OLD QUERIES OF HUMAN RACE

There have been certain important questions in our Indian Culture remaining unanswered logically and uninterpreted scientifically from the very early times till date. No sacred scripture has given definite and direct answer to the following questions. ***More of poetic prayers and of attributes of Brahman, the Ultimate Reality, are abundantly available in our ancient Shastras,*** *leaving all of us to infer and half heartedly nod our heads. This is not the case with respect to Indian culture alone, but it is the same with all the human cultures of the world that tried to define and understand* ***'God'.***

Who is God? Does he really exist? If so, where does He exist? How and in what form does He exist? Is He invisible or visible? If He does exist primarily in invisible or subtle

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form, how does He create or manifest Himself into tri-dimensional material forms in this world? Does He possess any form at primal or basic level? If so, what is that primal form?

We, the shilpis do make beautiful figures of Gods and Goddesses in stone, metal, wood and stucco and install them in the temples which people adore and worship. Are these sculptural forms really the forms of God or only charming human or other anthropomorphic forms brought out by the skill of human hand?

As one, involved and engaged in the creation of God forms and belonging to the race engaged in the activity from Pre-Vedic times, I put those questions to myself and went into the Vaastu, Agama, Veda, Upanishadic and hymnal texts to find out the clue to this mystery. The book, in your hands, is my own exploration and interpretation not only based on personal experience, but also

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based on the unique science underlying every activity in the Vaastu and Agamic domains. This is a scientific approach to identify the unknown and unseen God - not inferential, literary or philosophical.

The readers are requested to go through the next page where a modern scientist and an architect, by name, ***Robert Lawlor*** *of Australia, establishes a theory, governing* ***'form generation'*** *and* ***'form figuaration'*** *and another statement from the pen of a great philosopher* ***Bertrand Russel*** *on Time and Space, as quoted by Robert Lawlor in his* ***'Sacred Geometry'.***

I quote these great men, as they closely run parallel to the discoveries of Mayan, the great Scientist and Architect of Sangam days. This Mayan has discovered a mathematical formula adopted by God, by which He manifests himself into myriad forms-into tri-dimensional material forms. This formula

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*is the **'Brahma Sutra'** of Pranava Veda, authored by Mayan.*

*This is not noticed as such by any of the scholars of the East and the West and even Sthapatis who have gone through or translated Mayan's Mayamata Vastu Shastra. They have lost themselves in the ocean of technological material, with the science having escaped their notice. This is simply because that **Indian Science is not built on technology but technology is built on Science.** Hence, understanding of the Science of Vaastu is the pre-requisite.*

*After going through the discussions in the following pages, it is believed, one would discover that India had a science of its own, with its origin in the remotest past and that it is **'Space-Centric'**, unravelling the mathematics behind God's manifest forms.*

- Dr.V.Ganapati Sthapati.

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Sacred Geometry of Robert Lawlor,

(Architect and Scientist of Australia.)

"The fundamental nature of the material world is knowable only through its underlying patterns of wave forms".

"Both our organs of perception and the phenomenal world, we perceive of form and proportion. Therefore, when many ancient cultures chose to examine reality through the metaphors of geometry and music (music being the study of the proportional laws of sound frequency) they were already very close to the position of our most contemporary science".

"The point of view of modern 'force-field' theory and wave mechanics corresponds to the ancient geometric - harmonic visions of universal orders as being an interwoven configuration of patterns".

Robert Lawlor quotes Bertrant Russel in this connection as ***"What we perceive as qualities of matter, are actually differences in periodicity".***

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Mayan,
the great Indian Scientist

Certain discoveries made use of here, for discussions

அண்டமூலமாய்ப் பிண்டமூலமாய்க் கொண்டிலங்கு வெளி ஒளியென
விண்ணின் மூலமாய் மண்ணின் மூலமாய்ப் பண்ணின் மூலமாய் நோக்கமாய்
"anda moolamai pinda moolamai kondilangu veli oliyena
vinnin moolamai mannin moolamai pannin mollamai nokamai"
The vast free space is the source for all objects of the universe. It is the source of the universal space, earthly space and sound spaces.

1. The substance of the space (Energy) metamorphoses into substance of the Earth (Matter). விண் அணுவே, விண் கருவே, மண் அணுவாக, மண் கருவாக உரு மாறுகிறது.
2. It is Vastu (Energy) that turns into Vaastu (Matter),वस्तुरेव वास्तु *"Vastureva Vaastu"*.
3. Time and Space are equal. காலமும் இடமும் ஒன்றே - *"kaalamum idamum onrey"*. காலமே இடமுறு கிறது *"Kaalame idamurugirathu"*. விண்ணே மண்ணாகிறது.
4. Fractal Time (time divisions and its multiples) is the key note of mathematics. காலக்கூற்றே கணக்கிய லாகி - *"Kaalakkoore kanakkiyal ahi"*.
5. *Architecture is the supreme achievement of mathematics. கட்டிடக் கலையே கணக்கியல் உச்சி - *"Kattidakkalaye Kanakkiyal Uchi"*.
6. Consonant sound and vowel sound unify, by nature, into one giving rise to material visual form called 'letter' எழுத்து. Every object in this universe is a unified form of sound and light - *'Eluthu'*.

   மெய்யொலி உயிரொலி சிவணுதல் இயல்பே - *"meyyoli uyiroli sivanuthal eyalbe"*. உடம்பொடு உயிர் வந்து ஒன்றுவது இயல்பே - *"udambodu uyir vandhu ondruvathu eyalbe"*.
7. There are two fold 'Oms' - Om Sound and Om Light, the former is the primal source of all aural forms while the latter, the primal source of all visual forms. ஓம்கள் இரண்டு : ஓம்ஒலி, ஓம்ஒளி. ஒலிப் பொருள் களுக்கெல்லாம் மூலம் ஓம்ஒலி: ஒளிப் பொருள்களுக்கெல்லாம் மூலம் ஓம்ஒளி.
8. All letters are but forms. All forms are verily letters. எழுத்துக்க ளெல்லாம் ஓவியங்களே. ஓவியங்க ளெல்லாம் எழுத்துக்களே.
9. Poems are all aural sculptures; Sculptures are all visual poems. காவியத்தில் ஓவியம்: ஓவியத்தில் காவியம். ஓவியக்காவியங்கள், காவிய ஓவியங்கள் etc., etc.,

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* "Architecture is the matrix of civilization" - Percy Brown who was the Professor of Architecture in Calcutta University and author of Indian Architecture (Hindu Period).

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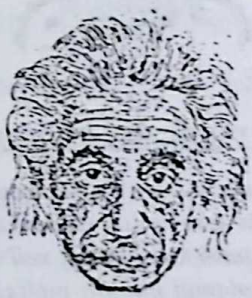
Nobel Laurate, Prof.Einstein,
the great Western Scientist



1. Energy turns into matter.
2. Material energy changes itself into free energy.
3. $E = mc^2$; $mc^2 = E$, Where **E** is free and pure energy and **mc^2** is material energy / embodied energy.

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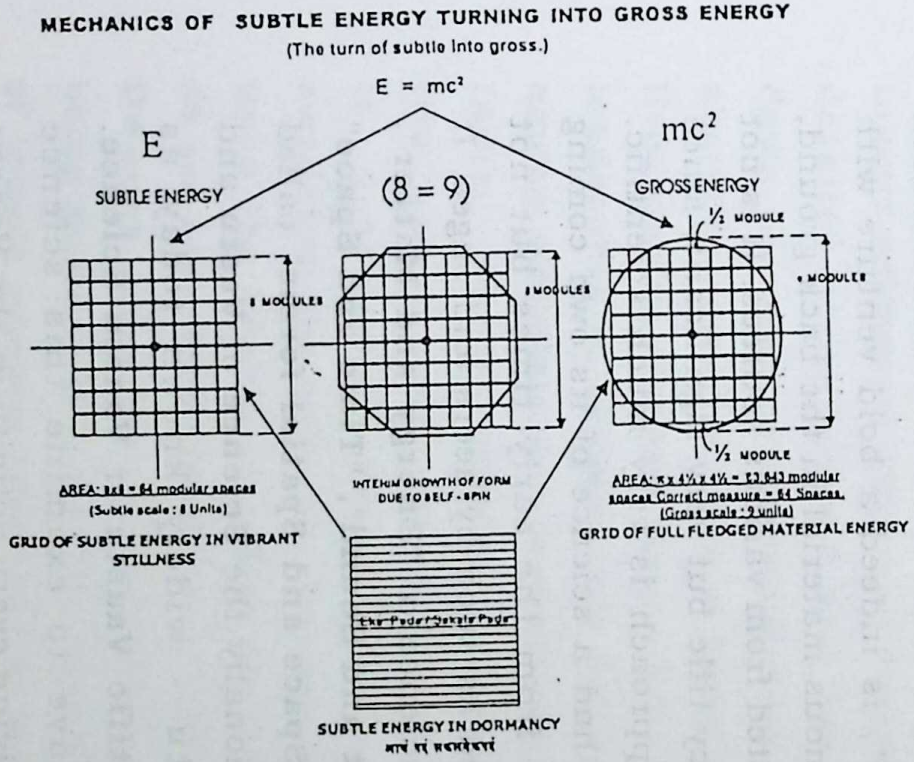

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DEDICATION TO ONE GREAT SOUL WHO SAW GOD

This book titled as "**Who created God?**", is indeed a bold venture with enormous material in the back ground, collected from various sources. It is not a fancy title but very significant, since the approach is very much scientific. India had a science of its own coming down from the early times but not noticed as such by seers and sages. It is a science of "**Energy and Matter**", "**Light and Sound**", "**Time and Space**" and "**Space and Spatial forms**" called traditionally the **Science** of **Vastu** and **Vaastu** - widely known today as **Scientific Vaastu** or **Vaastu Science**. We have to examine this science underlying every activity in the Vaastu domain. There is another science called **Agamic Science** not noticed as such till date. Since it has lost its identity in the rituals, it is mistakenly construed as religious and sectarian.

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This is really a wrong notion that should be eschewed from the culture. The main reason is that the existing corpus of literature is all in Sanskrit with a kind of **Paribhasha** implying the unique science of Light and Sound as detailed above, owned and carried down the ages by Vishwakarmas, an aboriginal creative tribe of India that lived during Sangam days under the leadership of Mayan, the foremost among scientists and technologists of India, whose original scientific treatises in Tamil got scattered due to continental drifts that had swallowed the scientific culture built upon the island, called at that time as நாவலந்தீவு **Navalanteevu** or **Jamboo Dweepa** ஜம்புத்வீபம், which island is being mentioned in all the **sankalpas** of temple priests, over the centuries. This is the clue for the contemporary historians who demand for rewriting of the history of India with a start from the South. The existence of ஓவியச் செந்நூல் **Oviachennool,** in the Tamil country, referred to in **Manimekalai,**

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a Tamil epic is the point of start for historians. This was in technical Tamil with archaic expressions, not understood during the days of its emergence in the remote past. But what would be surprising to many is, that the age old scientific culture is still alive, though shrouded in mystery and covered up with the mist of superstitions. To clear off the mist, is the basic aim of '**Vaastu Vedic Research Foundation**', established by the Sthapati.

This is the case with Agamic literature of the South too. Vaastu and Agama are the **TWINS**, born of Jamboodweepa having suffered segregation during the last few centuries. The main reason is that the existing corpus of literature, though in Sanskrit, is a class by itself and technical. Hence it has not been explored with scientific mind by researchers with Sanskrit background.

Ofcourse, translations of Agama

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and Vaastu texts are coming up in large numbers in the market today. But none of them is able to go deep below the textual matter - all practice oriented technological texts - and understand the scientific core. Hence, as a preliminary humble attempt, certain findings are brought to the notice of the scholars and scientists to go again deep into the subject and assess the value of scientific material underlying every expression of technological principle.

Dedication

This book, is dedicated to a great son of Tamilnadu, who actually saw God in 'Light Form' - ஒளியுரு. He is **Revered Bala Murugan Adimai**, living, during our life time in flesh and blood on a hillock, now in Ratnagiri near Vellore. To my knowledge, there lived two more sages - Bhagavan Ramana Maharishigal of Thiruvannamalai and Sri Reddiapatti Swamigal of Reddiapatti, near Nagalapuram and

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Kovilpatti. Both of them have seen God in light form. **This book is dedicated to Sri Balamurugan Swamigal** who was blessed with the experience of Murugan in luminous form. He is today engaged in building a huge temple for Murugan on a hillock in Ratnagiri, in addition to establishing various service institutions for the welfare and well being of people who seek his blessings. Seeking his blessings, **I reverentially dedicate this book to Rev. Bala Murugan Adimai, dealing with the truth behind temple form and imagic form that is dominant and looming large in our spiritual culture.**

Dr.V.Ganapati Sthapati

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English version of the

Research Paper

presented in the seminar on

VAISHNAVA ĀGAMĀS

held in April 28th and 29th, 1997

in the Department of Vaishnavism,

University of Madras.

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The exact topic of the research paper, as presented in the seminar held by the Department of Vaishnavism

"The Vibrant presence of Divinity in the worshipful Image through the proportionate measures derived according to the science of Vaastu".*

"The science of Form derived through the technique of measure".

"The mathematical order of Vaastu science which renders Form to the Formless one".

"The technical wonder of the manifestation of the Formless through Forms".

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* The main image immovably installed in the main shrine of a temple is technically called 'dhruva bera'. Dhruva means immobile, motionless, fixed; 'Bera' denotes the sculpted form. The divine force or energy, its vibrancy or its purity as present in the installed image is denoted by the expression "dhruva bera saanidhya".

(The term bera may be explained as derived from the Tamil word "peran" (peyaran - peyaram - peram - beram). In the tradition of Saivism, this is called bimba, meaning the reflected image or mirror image.

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The Scientific Wonder of the Formless one Turning into Form

It is not an exaggeration to say that, in the field of Indian cultural tradition today, both the Vaastu Tradition and the Agamic Tradition are primarily brought into focus and subjected to broad analysis and extensive research. And even it is not an exaggerated view, holding a unique claim on Vaastu, if it is said that, out of these two, the tradition that is broadly spoken of now and coming into practical realm, not only through out our nation but also through the world over, is the tradition of Vaastu. We are able to observe daily through the news papers that such a Vaastu tradition is now flourishing based on and around the housing architecture. Right from the learned to the illiterate, from the old to the young who are holding different higher positions of human life, modern architects and engineers, keenly observe the working patterns of the Vaastu system, its scientific principles that are fundamental for those working patterns and the fruitful and pleasant benefits, brought out by these principles and technicalities and all of them whole heartedly welcome the scientific tradition of Vaastu. I wish to inform, at the very outset, that the auspicious day when the scientific

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principles of Vaastu are extended and applied to the construction of temple and to the area related to the Agamic works, is fast approaching.

It is under this congenial and conducive context, the two fundamental questions related to the "vibrant presence of divinity in the installed Image" (***dhruva bera saanidhya***)[1] and the proportionate measures of the Image (silpa parimana) and the matters such as the rules and processes of

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[1] The installed image fit for worship is of two kinds - karmarcha and sthapanarcha. The image made of clay etc. and installed inside the main shrine is known as sthapanarcha. This is installed on the layer of nine gems. Images made of metals, belong to the category of karmarcha. Dhruva means immobile, and bera means image. So the Vaishnava tradition denote the immobile/fixed images by the term 'dhruva bera'. The immobile or motionless star is denoted by the term 'dhruva nakshatra' and a devotee was characteristically called 'dhruva' because he had his heart motionlessly fixed on the feet of his Lord. In the Saivaite tradition, this type of immobile image is called 'achala'. Even in the tradition of Vaastu science, it is held as 'achala pratima'. The silpins of olden days used to denote the achala (motionless)as Viswa Brahman and the chala (mobile) as Visvakarman. The images that are subjected to various rituals and worshipful processes are held to be as karmarcha by the Vaishnavites. Kindly note that to hold the mobile image as karmarcha and the immobile one as dhruva is in agreement with the traditional concept of the silpins. Actually, from the view point of Vaastu science, achala denotes the firm and motionless state of the supreme Brahman and chala signifies its dynamic and vibrant state. Achala and Chala may be held to denote potential energy and kinetic energy respectively. It should be keenly observed that dhruva and karmarcha are expressive of this subtle principle of science. It should be understood that these two kinds of image namely dhruva and karmarcha are not here mentioned in the sense of immoveable and moveable as commonly understood in worldly usage. The exact significant meaning of these terms is duly explained in this paper.

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Installation (pratishthaa vidhi) and those of worship (puja vidhaana) that get evolved based on these (ie., bera and parimaana) are taken up as the core subject of the seminar. I whole heartedly welcome these befitting themes of the present seminar.

These are the subject matters that are not only fit for detailed research to be undertaken by the University Department, but also the essential ideas to have fundamentally been known by the priests (archakas) and the silpins, who are working in this field and by the common people as well. I hope that this kind of research-oriented effort would, by and large, help in warding off the superstitious ideas that have clouded around the process of worship.

Here, I wish to particularise that, among the four themes mentioned above-dhruva bera sannidhya and silaa parimaana - these two are very basic themes. Even here, the function assigned to me is to establish the fact that among these two basic themes, dhruva bera sannidhya is primarily based on silaa parimaana. Since many scholars are present here to explain other rules and processes, I confine myself with the theme of silaa parimana alone.

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The Silpins design and sculpt the images based on the system of proportionate measures as laid down in the Silpa sastras. They take them to the temple shrine, open the eyes of the images in strict adherence to the concerned rules and hand over them to the temple priests. These priests, in turn, perform ceremonial bath to them with consecrated water and keep them in pure and worshipful state. This practice has been in vogue in a traditional way right from the very distant past. In spite of all these activities, we are yet to find a befitting answer to a fundamental question. We are bound to state openly this without any restraint or reservation. To put that question simply: "Are those images made of clay, wood, stone, metal, stucco, etc., by the silpins, really fit to be claimed as the Divine Forms?[1] Are they fit for worship? Can a devotee make himself free from the evil and sinful effects and other shortcomings destined to affect him simply by worshipping them? It is said that all the sinful effects and detrimental calamities are warded off by worshipping them. Is this true? Or, does this

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Sanatkumara Samhita : Chapter 6 : 17-18
प्रासादानांतु सर्वेषां प्रतिमां जीव उच्यते तस्मात् प्रयत्नेन..... प्रतिमां कारयेद् बुधः॥ -
Prasadaanaam to sarvesaam pratimaam jiva ucyate tasmat prayatnena ..... Pratimaam karayet budhah"
— Vasistha samhita : V : 35

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kind of culture is in continuance based merely on faith and belief? If it is only due to faith and belief, could our ancestors and predecessors have built so many temples, in our country thousands of years ago and installed so many images? The whole property and wealth had been pooled and entrust ed with the temples. Was it right? Was it reasonable? How many were the arts that flourished around the temple? Poetry, Music and Dance - have not these flourished within the ambience of temples? These are the arts that render the supreme and ineffable bliss - are not they? Is it possible to experience such an ineffable bliss through some other wordly arts? No. If so, is it not true that some truth or principle should have been the basis for these? If there is such truth or principle, what is it? The researchers are of the view that a befitting answer for all these questions has not been arrived at, so far. The scholars hesitate even to accept the view that image-worship and its rightful fruit have their enduring existence only due to the faith and belief of the concerned persons[1]. Do we keep the music and its sweetness and do

[1] If studied deeply, it would be clear that Vaastu Sastra is not only a text dealing with architecture; not only a text dealing with sculpture, but it is a scientific scripture. To put it more evidently, it is the scripture dealing with space-science. It is a unique and matchless scripture which is absolutely based on supreme consciousness and science.

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we make them flourish only under the notion of faith? Is it not true that the Music is capable of rendering the ineffable bliss because of its scientific basis? Is it not verily, the supreme principle of science that we experience in the form of music? Is it not that the supreme naada-brahman manifests itself only in the form of music? To this music, which has been kept in standard growth by the temples, how does the sweetness of bliss occur and how is it kept in continuous flow? What is the secret of it? - even these may be held as the meaningful questions.

Moreover, among most of the modern scholars, there prevails even today a notion that any construction/building and image designed according to Vaastu tradition serves as a beautiful structure or symbol or indicator to enable the viewers to have a glimpse of Supreme God or to have a hold over the ultimate Brahman or the blissful Almighty. Even this sort of notion does not seem to be consistent and correct. So, under these circumstances and at the present time I consider it to be most fitting to declare in this assemblage of scholars, the secret of image-designing and the science of measures and form related to it. If it is held that the images meant for worship are merely symbols, then all the sacred actions (rituals) performed to them would be branded as the

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meaningless and perfunctory rites and consequently they would be discarded. Even those researchers who analyse the significance and relevance of rituals would unhesitatingly discard them. Is it our intention that such rituals should be once again relinquished or relegated? Would not our modern science help in understanding the scientific basis of the Imagic Art?[1] Think it over. If not, what could happen to the content and profundity of the Vaishnavism, which in addition to the concept of four states of divine form - Para, Vyuha, Vibhava and Antaryaami - proposes finally and fimly a state known as archaavataara?

The tradition of Vaastu, having experienced this fundamental principle, ie., the worship of archaavataara absolutely as based on the relevant scientific principle, as the scientific phenomenon, as the science-oriented unique and blissful experience[2], has eternalised this image-designing culture. There are so many people even today who have not yet understood this greatness and secret of Vaastu.

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[1] According to the concept of Pancharatra Vaishnavism the presence of Almighty is held to be in five states - Para, Vyuha, Vibhava, Antaryami and Archa. For more details see the "Sirpac-Chennul" by Dr.V.Ganapati Sthapati.

[2] Even our Karnatic music is efficacious enough in touching the interior of our soul and rendering the ineffable spiritual bliss. It is of such efficacy only because it is based on an inimitable science.

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Therefore, at this juncture, I stand here duty bound to declare that the Divine Image installed and worshipped in the temple is designed absolutely as a scientific form[1], as the form of the formless, as grossness of the subtlety, as Vaastu of Vastu and as the manifest of the unmanifest. If so, how was it possible to design such a form? What is the secret behind it? "This secret has not been evidently expressed in the Vaastu shastra" - such remark has been cast and written by some scholars of modern time; I have been pained many a time by such baseless remarks. Did the ancestors of our silpins design the worshipful images repeatedly in a traditional way simply as the means of their livelihood? Or, did they consider themselves as the privileged and blessed ones for rendering such an inaccomplishable service and did they rejoice by saying so? - many a time I have raised these questions to myself and have deeply thought over these issues. As far as I am concerned, I could say, I have under stood the exact state. But what seemed too difficult for me is to enable others to understand what I have understood. Even our ancestors have tried to make them understand and for this purpose they have left behind them various ways

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[1] विज्ञानं ब्रह्म / विज्ञानं शिल्प कौशल्यम्
Vijnanam brahma / vijnanam silpa kausalyam.

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and processes; they held discussions, arguments and counter-arguments. Whether they succeeded or not, that you have to say[1].

But in spite of these prevailing misconceptions, this Vaastu tradition continues still to be a living tradition, spreading all the world over. Therefore, in today's context, when the science and technology of the western world are in well advancing stage, it becomes imperative to formulate a fitting and clear-cut answer to all these questions. It would not be hyperbolical, if it is said that having done extensive researches in various cultural traditions, the scholars have

[1] A musician tries to instill in the heart of the listener/experiencer his deep consciousness of music, in the same measure of bliss as experienced by himself. In this effort, the bliss that is derived by the musician cannot actually be expressed in words. In spite of this, it becomes imperative on the part of the musician to try his level best. If he succeeds in expressing his supreme bliss through melody, that tantamounts to have revealed the ultimate fruit of music itself, the scientific principle of music itself. If it is comprehensively expressed, then the experience of hearing the God himself in the form of musical flow would be manifestly evident. If such a music could be freezed, could be made into frozen music, then the same audible music would evidently manifest itself as the visible music. Then it could be conclusively said that any image (silpa) or building is nothing but music. It is the subtle and science-based mathematical order in which word is transformed into its meaning (indicator changing into indicated) and the indicated is transformed into indicator. Vaastu science is nothing but this subtle mathematical order. The proper approach towards this subtle matter from different stand points, would be evidently seen in this paper.

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now turned their attention on the tradition of Vaastu now only.This gives boundless joy to the tradition of Vaastu. I hope this Vaastu tradition would regain its prominence and patronage[1].

I repeat: Is the system of proportionate measure responsible for the vibrant presence of divinity in the Image? or does the image remain to be considered simply as the one kept in museum? I consider this as an important question to be discussed in this seminar. If the system of measures is the most important factor, then from where did this system come into existence and remain in operation? How did it come? What kind of science is this? Is this the science of Vaastu or is it the science of Absolute Brahman? If it is Brahma Vidya, what is the name of that Brahman? Who was the Preceptor or Seer of this Brahma Vidya? - these are the reasonable questions that arise subsequent to the

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[1] The Maanasaara ascertains emphatically that only upon the dynamic and ever-growing operation of Vaastu, one could gain both wordly pleasures and liberation. It states that Vaastu helps for the prosperity of the worldly life.

"एभिर्विना कृतेतु सफलं भुक्ति, मुक्तिं न विन्दति" -
"एवं माने कृते वास्तुवस्त्वादि च विवर्धयेत्"
"ebhirvina krtetu saphalam bhuktim muktim na vindati"
"evam maana krte vaastu vastvaadi ca vivardhayet"
— Manasaara : Ch:II : 19,39

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primal question. It remains absolutely essential to bring these into main focus and establish their relevance. It is this truth I want to declare in the erudite gathering with the sense of certitude and finality. Any erroneous notion in this presentation may be corrected. The scholars may furnish further details and data, if any, and help in understanding the exact truth. The immediate need is the spontaneous involvement and guidance of all, to preserve the greatness and profoundity of the Vaastu and Agamas. Only this point is expressed by me in this way. The Agamic scriptures which speak about various processes of worship have also provided answers to the questions as to: Why should one worship the Divine Image? How to worship? etc. But I presume that these Agamas have not openly said anything about the subtle principle of how, these Divine Images gain fitness of being reverentially held as the archavatara, as the one fit for worship and adoration. Therefore I feel that the Science of Vaastu, being the originator, designer and producer, is ultimately invested with the inevitable responsibility of providing a fitting answer to this point. The reason for such inevitable responsibility is that the Vaastu scripture or the Vaastu tradition is not an amalgamation of varied traditions, but essentially the only tradition that operates as a Pan-Indian

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tradition. The ritualistic principles of the Agamas are varied; are differently enunciated; even the process of worship is differently set forth. Generally, since they have well understood the ultimate benefit of Vaastu and the spiritual comfort being effected by Vaastu, having a strong hold on vaastu and based on it, they have set forth different patterns of worship to keep the spirit of devotion vibrant and operative. That is all. When this is so, it would not be a hyped up view to hold that Vaastu has penetrated into the Agamas and holds a unique place or a supreme place among the Agamic concepts. Then, what is the exact state of Vaastu? It is this: The grammar of Vaastu remains changeless, free of any distortion or interpolation; remains the same throughout all the Agamas. It is not at variance according to the different Agamas. The literary work may undergo variations and modifications; but not the basic principles of grammar as such. Literary works are numerous; but the literary grammar is basically only one. For ever the grammar is changeless. That is why, even in the Agamic tradition, even now we use to say "Vaastu Lakshana" "Silpa Lakshana" etc[1]. That is why, the Silpins are seen in all

[1] The codified principle (grammar) of Vaastu is actually that of the science of creation or manifestation. There is a particular system

— to be continued in the next page

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religious traits. They are with the vision of equality and equanimity. They love all and are liked by all. Therefore, the Agamas, whether they belong to Saivism, Sakteism, Buddhism or Jainism, set forth in detail, the methodology of worship related to all the events right from the installation (pratishtha) to the festivals (utsava), only after detailing the system of proportionate measures[1] pertaining to the intended image from the view point of Vaastu. Therefore, is it not ascertained that the measures as enjoined by the Vaastu and the images designed according to Vaastu are very fundamental or common matters for all the Agamas and for

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(grammar) by which the Primal Reality, the very creative source of the universe, created the worldly objects seen around us. Our ancestors understood that system, followed it, applied it and formulated a universal mathematical order for the purpose of designing and creating the things. It is this mathematical order that comes to be known as Vaastu-system or Vaastu grammar.

1 In the Manasara-vaastu text, it has been ordained that the images of Brahma, Vishnu and Siva should be designed in the system of 10 units. In the same scripture, the same system of 10 units has been recommended for Buddha and Jinadeva. This means that the divine status of Buddha and Jina has been elevated to that of Brahma, Vishnu and Siva. उत्तमं दशतालेन कारयेत् अंगमानकम "Uttamam dasatalena kaarayet angamanakam". - says Manasara. Based on this, Buddha has been assigned a prominent place in Hinduism. Buddha as one of the ten incarnations of Vishnu. We should observe that even in Siva Temple, Buddha has been allotted a prominent place. Therefore it becomes established that Vaastu science is applicable to all the factions of the human world.

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all the religions[1]? However, on what basis this importance of Vaastu has taken shape? - these Agamas do not say anything about this. If this point is elaborately analysed, being free from likes and dislikes, I hope a definite answer which is logical and conclusive, would be arrived at. Vaastu sastra is basically a science-scripture. Vastu, Vaastu - both these words are essentially the scientific terms. Both these are the subject matters which are absolutely within the purview of science. All the cosmic events are, indeed, reasonable scientific events. It is the fruitful state of the scientific event that we actually experience in the temples. Even so, musicology, music and the fruit of music - all these are experienceable in the same way as cosmic events. It is only because the vaastu-based structures-houses, temples, sculpted forms etc. - are science-based, both the images meant for worship and the processes of worship remain fruitful. This tradition of such greatness has surpassed even the long time span of 5000 years. In view of such oldness of this tradition,

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[1] We have forgotten the fact that Vaastu itself was once upon a time called Vaastu samaya (cult) or temple cult. If it is deeply thought over, one would be easily inclined to accept this view. It is indeed the truth. The term samaya means `time'. Having conceived time as the Essential Reality, a unique system of worship, emerged thousands of years before?- this theme also is dealt with in this paper.

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this event of seminar is taking place in a significant way. In this seminar, on general caption of Vaishnava Agamas, which is taking place in the Department of Vaishnavism, University of Madras. Dr.M.Narasimhachari, Head of the Dept. of Vaishnavism presides over; Srimat Yadugiri Yatiraja Jeeyar Swamigal inaugurates the sessions; Sri Madhavacharya Swamin of Srimat Andavan Ashram, Sri Rangam delivers the key-note address. So, in this way, the seminar is fully charged with the presence of three gems of Agamic tradition. Since it is very difficult for the Silpins to be blessed with such an auspicious time, during which three Agamic scholarly gems are present, I consider this as the divine occasion that has dawned on me through space; I dedicate my truthful and well-reasoned views concerned with the vibrant presence of Divinity in the Images designed according to Vaastu, in their divinely presence. Since the students of Vaishnava Department are also present here, I wish to speak elaborately on this, with the kind permission of the chair.

The Vaastu-order of science is fundamentally a kind of Vedic order. It cannot be an exaggeration, if it is claimed that in the spiritual and cultural tradition, the Rig, Yajur, Sama and Atharvana - all these Four Vedas are held to be the foremost; are considered as the basic ones. This is well

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known to all. However, apart from these four vedas, there have been many other Vedas[1]; especially another group of Four Vedas and this group had played a dominant role in the spiritual culture of India. We observe even today that this fact remains obscured, being not known to many of the scholars. The Four Vedas of this unknown group, as traditionally held by the knowers of Vaastu (Silpins) are : Sabda Veda (poetics), Gaandharva Veda (music), Naatya Veda (Dance) and Sthapatya Veda (Architectonics). The knowers of scriptures call them the Upa Vedas. They maintain that among these four, Sthapatya Veda is the basic source for the emergence of Vaastu Sastra. It is this Sthapatya Veda, that has penetrated into Vaastu and got itself expressed in the Agamas as the purificatory ritual (anushthana), process of application and administration (prayoga) and the desired fruit (prayojana). I wish to drive home this point with great pleasure in this large gathering. I wish to highlight the point that this kind of penetrative knowledge, makes itself further well-known through the relevant structural rules of Vaastu, which are regaining

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1 Ayur Veda, Dhanur Veda and Pranava Veda. (Even though the term "Pranava Veda" is well known to the Silpis, one could see the actual usage of this term in the Bhagavata) अनन्तो वै वेदः Vedas are too many.

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importance and spreading everywhere now. A kind of innovative science has emerged which maintains that, if the house-building is not according to the relevant proportionate measures and if the inner spaces or built-spaces of the house are wrongly designed and allocated, then that house becomes the source of numerous difficulties and hindrances of the indwellers and the source of even detrimental effects[1]. These difficulties and hindrances could be avoided and averted by setting right the constructional violations and thereby human life could be changed into a life full of spiritual and material prosperity. In this way, a spirit-related technical measure is now being proposed. The scientists of the West who undertake elaborate researches on this, call this technique **'Space Therapy'**. In China, this is well-known as **'Feng-Shui'** and in our land, this is known as **'Vaastu'**. On knowing this wonderful science even the architects of the West express their feelings of wonder. Some of them come to me; hear from me the subtle principles of this science and feel elated. They even extend their invitation for the co-ordinated research on this. They rightly understand that it is this subtle principle of science, that has been said

[1] It is indeed true.

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and preserved under the seal of 'secret' by our people. But as far the Vaastu Consultants and appliers (Silpins) are concerned, this so called secret is only the elementary lesson. Since the Silpins are capable of directly seeing what they have consciously experienced within themselves, capable of translating it into visible forms, it may be held that they are in the nearest proximity of the expectable answer. We could see that this subtle principle gets reflected and scintillates in their system of proportionate measures itself.

For example, it may be said, that the very beginning lines of Mayamata (Vaastu Sastra) and those of Manasara and the first verse of the Sakalaadhikaara of Sage Agastya, provide a glimpse of the science of the Vaastu tradition and then, having a strong foot hold in that science, have grown into technological grammar. This subtle point I want to indicate here, without directly launching on the subject now itself. I think it would be reasonable to explain first the principles of Vaastu science that have helped for the emergence of such Vaastu-based technology and then proceed to set forth in detail the basic theme.

I provide here three important Vaastu Sutras taken from the above mentioned Vaastu Sastras.

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Mayamata

प्रासादादीनि वास्तूनि वस्तुत्वाद् वस्तुसंश्रयात्।
वस्तून्येवहि तान्येव प्रोक्तान्यस्मिन् पुरातनैः॥

"Praasaadaadini vaastuni vastutvaat vastu samsrayaat vastuunyevahi taanyeva proktaanyasmin puratanaih"

"Since Vastu is vibrantly present as the inner essence of all the Vaastus, such as buildings, constructions generally known as praasaada, our predecessors considered them as Vastus only".

Vastureva Vaastu-Vastu itself turns into Vaastu. This is the shortest version of the above statement.

Maanasaara

विमानादीनि वास्तूनि वस्तुतः वस्तुसंश्रयात् ।
तान्येव वस्तुरेवेति कथितं वै वस्तुविद्बुधैः ॥

"Vimaanaadini[1] vaastuuni vastutah vastu samsrayaat taanyeva vastureveti kathitam vai vastuvidbudhaih"

"Vaastus such as vimaana, etc indeed have emerged from Vastu and remain surcharged with Vastu. Verily, they themselves are to be considered as Vastu[2]. Thus it has been declared by the scholarly persons, who are the knowers of Vastu".

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1 Vimana not only denotes the vimana of temple; it is one of the synonyms of any built-structure. "vividham maanam vimaanam" - विविधं मानं विमानं "since it is built with various systems of measures, it is called vimaana";
"naanaamaana vidhanatvaat vimaanam"- नानामान विधानत्वात् विमान "since it is executed with systematic procedures as ascertained by various systems of measures, it is called "vimaana".

2 Vastu : energy; substance of the universe; energy with matter. Vaastu : embodied energy; materialised energy; matter with energy.

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Sakalaadhikaram of Agastya

सकल निष्कल मिश्र विभागतः त्रिविधमेव वपुः परमेष्ठिनः।
विधिमिमं सकलस्य यथोदितं शशिधरेण तथा कथयाम्यहम्।।

"Sakala niskala misra vibhagatah trividhameva vapuh paramesthinah
vidhimimam sakalasya yathoditam sasidharena tatha kathayaamyaham"

"The body of the Supreme Being shines forth in three states: Formable, Formless and Mixed (ie. both formable and formless). Of these, I will now explain the rules and procedures pertaining to the Form (sakala) as enunciated by Lord Siva".

Relevant quotations from the Vedas, Upanishads, Puranas and literary works of Tamil and Sanskrit would be provided to strengthen the view being now proposed.

I could say that scholars and researchers have not yet keenly noticed the exact significance of Vastu Sastra, its themes of consciousness and the wealth of artistic products created by it. How does this inner consciousness or inner ideation get itself transformed into words and visible objects/ forms through one's own speech and hand respectively? I could say that nobody has raised this question so far and tried to find out a plausible answer. Unless this question is answered, it would be very difficult to find out the very basic roots of our Indian Culture. Even if these are searched for

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through the whole span of life, they will remain only as the fruits beyond our reach. No doubt, it has become so. What I want to convey is this: All of us, in one way or other are indeed the designers of words and forms. We create literary works based on an already existing grammar. That is to say, we speak and we do intelligibly. But from where did this word and action emerge? How do the word-structure and visible-structure assume their form within our inner space and then come out to the external world as their reflected forms or images? There should have been a fundamental grammar[1] for both the indicating words and the indicated forms[2]. If so, how did this grammar originate? What is its root? Being within the inner space, who creates these forms? It is this point, that we have not deeply thought over. Upon the realisation of its dynamic role, this grammar was originally formulated. Based on this grammar only, Tolkappiyar and Panini wrote grammar of language[3] thousands of years ago.

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1 Grammar of language.

2 Grammar of vastu. Both these grammatical systems bring out the inner vision through language and chisel and depict it as the veritable forms of it, as expressed outwardly.

3 I have been speaking for a long time on this space science. Since space is associated with the quality of sound, it could also be said as the science of language. Since space is also of the nature of light, it may even be said as the science of light. Since both light and sound are the two essential aspects of the Primal Substance (mulam) and since space itself shines forth as the totality of light and sound, I called it "Space science"(vin-jnanam).

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Is this not surprising? Does not this point instigate in you a sense of refutation? The point here is that, there had been a grammar as the source-basis for even the grammar written by Tolkappiyar and Panini. There should have been such a basic grammar. Unless this basic grammar is identified and understood, it would not be possible to see the very root of our Indian culture. It is this search for identity, deeply centered on this root that we call the science of language. Present-day research is merely the one related to the external objects visible to our physical eyes. This, we call as physics. This is the deep search that proceeds from the gross and penetrates into the subtle. But the scientists involved in this search have forgotten the fact that apart from the physical science, there is one thing as the very basic, which transcends even the domain and limits of language. I could say that taking a word alone at first and analysing how this word has assumed word-form (sound-structure) as such to indicate the relevant meaning and to search for a plausible answer is the first step to see the primal source evidently and directly. Indeed this is the first scientific research to have been undertaken by the human community. But we have ignored it. This Primal Source has been generally called Brahman by the Veda. Not only this. With great emphasis, it

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declares, it is only one and subsequently says that Brahman is all[1]. An Upanishad puts it in a different way, saying 'जगत्सर्वं शिल्पमेव' *"jagat-sarvam silpameva"*. This Upanishad is known as **'Silpa Vidya Rahasyopanisad'**. (शिल्पविद्या रहस्योपनिषद्) "All the visible forms of the universe are indeed the vibrant images/structures" - this is the meaning of that profound statement.

The same truth is declared by another Upanishad, with the beauty of expression, brevity and logical reasoning. This Upanishad known as the **'Tejo bindu'**, proceeds first to say that there are two Brahmans and with conclusive authority, finally states that Brahman is only one. This Upanishad calls this Supreme Brahman (Para brahma). But this Upanishad has not explained anything on the subject as to what is this Supreme Being. Even so, it could be claimed that its way of expression and certainty has well established a great scientific truth (which I am trying to explain). This Upanishad states:

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[1] "Brahmam is all" (everything is Brahma): it is said that "all are silpa" One is inspired to ask "are these two - Brahma and Silpa - one and the same? If I say "yes; they are so", you cannot believe now. Being reasonably convinced, you should say "yes" - this indeed is the aim of this paper.

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द्वे ब्रह्मणी वेदितव्ये शब्दब्रह्म परं च यत् ।
शब्दब्रह्मणि निष्णातः परं ब्रह्माधिगच्छति ।।

"dve brahmani veditavye sabda brahma paramcha yat
sabda brahmani nisnaatah, param brahmadhigacchati"

This verse mentions two Brahmans - Sabda Brahman[1] (Sonic Being) and Para Brahman[2] (Supreme Being). This verse significantly states that the Supreme Being could be recognised only by those who are capable of realising the real nature of the Sonic Being (Sabda Brahman). The significant meaning is this: Unless it is understood how the sound-structure or the sound-form is assumed by an articulated word, the phenomenon of form-generation and form-figuration of the object visible to both the inner eye and physical eye, cannot be understood. What is further indicated through this is that, there is an objective vision behind every word; without this vision or object, there cannot exist a word and it is such objective vision behind the word

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1 Sabda Brahmam - the Primal Reality, being of the nature of sound; sonic substance; that which makes known the object through sound.

2 Parabrahmam - Supreme Reality - Substance of supreme luminosity that which makes known the object through light. There is the wide currency of 'inner eye', 'physical eye'; but there is no such currency of inner ear and physical ear. In the same way, there is the currency of inner vision and outer vision; inner light and outer light. (light of outer space). We hear sound, only externally. What do we hear? It is the inner vision as seen by us, that we hear as the articulated sound in outer space.

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that is brought out to the external world. So we are inspired to consider the inner vision which is subtle and the outer vision which is gross, as the very expressions of Brahman[1]. This leads to the equation that subtle is equal to gross. If keenly observed further, it would be clear that there is a specific meaning for this inner vision. It is this `**meaning**' that we actually experience. This meaning could be considered as intuition or experienceable `substance'. Indeed, it is this experienceable substance that becomes known as the Supreme Being or Brahman. But it assumes the state of being experienced only through vision. Therefore this inner vision itself is known as the ultimate state, conducive to the experience of Supreme Bliss. Vision appears at first in our inner space and finally, this vision gives rise to the experienceable state of the Primal Substance. This sort of intuition we call awareness, consciousness, prajna, self-experience and so forth. This awareness is called Artha-Brahman and Vastu Brahman by the Silpins. In the tradition

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[1] It is here, that the grammatical system of Vaastu takes its origin. The inner vision manifests itself into visible form, outer vision into a definite numerical order. That, which has discovered the numerical order of form is what we call vaastu science. This vaastu science renders reflection or replicas of the inner vision through this numerical order and offers them as the images fit for worship. It is these images that we call Silpas/Pratimas.(Forms and idols).

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of Tamil, this Vastu-Brahman is denoted by the word ஒளி Oli (meaning light). Just as the sound is the basic source for the Sonic Being (Sabda Brahman), even so, light is the basic source for the Formable or Luminous Being (Artha Brahman). Both these two are the raw materials meant for the visible forms/structures. Both internally and externally we experience the one and the same vision constituted of light. We see only this luminous substance. If considered logically, just as the sound serves as the basis for the word-structure, even so the luminous substance serves as the basis for the inner and outer visions. This luminous substance is called tejas, meaning light. According to the common or worldly usage, this is called inner light. We consider this inner light as a part of the outer space[1]. We experience this space as existing and operating within ourselves. Even this outer space is actually a luminous one, its luminosity being equal to that of our inner light.

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[1] Mayan, the Vaastu Vijnani, says: "The luminous source of space that shines forth is the root-source of macrocosm and microcosm" (Silpamaac-chennul). "The body of space (akasa - आकाश) is of the nature of light"- he says. The Vedas declare that space is associated with the quality of sound. The conclusive view of the Upanishad is that, from space comes forth air; from air, the fire; and from fire water; and from water, the earth".That is, the earth has its existence as the materialised form of space. The Tamil word for light is oli (ஒளி).

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Placing ourselves in this vast and supreme space, let us now analyse once again the nature of both sound and light. Since sound and light become subjected to our senses, these are generally called 'matter', ie., subtle matter. The space which is of the nature of sound is known as sonic-universe (sabda prapancha). In Tamil it is called ஒலி ஞாலம் (oli gnalam). In like manner, the space which is of the nature of light is known as light-universe/universe of material forms (artha prapancha). In Tamil, it is called ஒளி ஞாலம் (oli gnalam). Both these universes are present even within ourselves under such names as antarakasa, antaratma, etc. These may be called inner universes. We all know that words or word-forms come out only from the sound-universe. If so, is it not logically true that all the luminous (visible) forms originate only from the light-universe? Yes. This is true and what takes place phenomenally. Only after experiencing the inner universe which is of the nature of light, word, the sonic-vision, manifests. Therefore, it becomes evidently possible to establish the truth that only this light is the basis, even for the sound. It is this Primal Light, the Luminous Form that is called Vastu, in the Vaastu sastras, which hold that Vaastu is only the materialised form of Vastu. This is what has been conveyed in the verse of Mayamata which I quoted earlier:

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प्रासादादीनि वास्तूनि वस्तुत्वाद् वस्तुसंश्रयात्।
वस्तून्येवहि तान्येव प्रोक्तान्यस्मिन् पुरातनैः।।

"prasadadini vastuni vastutvat vastusamshrayat vastunyevahi tanyeva proktanyasmin purataniah".

"Since Vastu is present as the inner essence in all the Vaastus, such as buildings, commonly known as prasada, our ancient predecessors considered them as Vastus only ".

At this juncture, I tell you onething sportively and even modestly. If I am asked as to which is the more profound or greater substance-Vastu or Vaastu, I could unhesitatingly say that Vaastu is more profound or greater than Vastu. This is because it is the Vastu that modifies into experienceable Vaastu, the formless Vastu itself turns into a minor image, reflected form or electronic copy and materialises it as visible and experienceable in the external world and enable us to experience the real Vastu itself. **Having eliminated thoroughly the difference between Vastu and Vaastu, the Vaastu sastra has attained the reputation of establishing the extolled state of non-duality.** I am proud of making known such greatness of vaastu sastra here in this gathering. **This supreme Vaastu has modified the nature and dynamism of Para Vastu into a specific grammar, into Number and Numerical form and is keeping it as the Vaastu order.** It could be evidently pointed out that

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only as the modelled creations based on this unique grammar. the silpins design and create Divine Forms, images of birds, animals and plants and creepers, trees and all other cosmic objects as charged with divinity and by these products they have actually created a wonderful spiritual world. Only due to this reason, all the forms and structures designed by our Silpins remain unique and significant, being entirely different from the artistic forms created by and related to other traditions of the world. To put it shortly, it may be said that the conscious ideations/feelings of the self, being circumscribed by a definite cosmic grammar, are modified into fascinating and attractive forms. Not only this. All the forms designed and created according to this Vaastu grammar remain eternal and perennialy vibrant. Is this not claimed to be the acme of Vastu grammar and Vaastu grammar? **The creations of the four-faced Brahma do not remain eternally; they are time-controlled. Second by second they are touched wrinkled by Time; with the result they get deformed, tarnished and dilapidated and finally depart from us. Contrary to this, the forms designed and created by Vaastu eternalise and establish even the Supreme Being (Substance) in this Earth.** Even today we are able to see such vibrant forms that have been created hundreds of years ago. It is the

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science that has created such enduring forms; such efficacy belongs to the science only. This is the intended meaning of the adage: which confirms that **"Destiny could be subdued by scientific knowledge"**. Since the science of our Land being firmly rooted in spiritual sphere proceeds from subtle to gross, this wonder has taken place. This wonder has been accomplished by Vaastu science which proclaims that Vaastu itself is Vastu; Vastu itself turns into Vaastu[1], Gross is subtle and subtle is gross. It is this message that has been differently formulated as $E=mc^2$ by Eienstein. This is the scientific truth behind being and becoming, behind unmanifest and the manifest. Whereas Eienstein proceeded from gross to subtle, our spiritual scientists proceeded from subtle to gross. This very great finding (that Vastu itself turns into Vaastu) occurred even 10,000 years ago during sangam days. Inspite of this, we are beset with doubt. In our ancient Puranas and Ithihasas it has been declared that it was Mayan who first formulated and established this cosmic equation (Vastu is Vaastu) and he has been significantly extolled as Mayasura, Brahmarishi Mayan and Viswakarma.

I think it would be pertinent to say yet another subtle

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[1] Vastu itself turns into Vaastu; Vaastu itself gets retraced into Vastu. This is the meaning.

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point at this context. The primal sound which is the basis for all the articulated words and word-structures is called **om-sound.** This is an audible sound. If so, should not there be a primal source for all the visible forms and objects? What is that source? Have we ever raised this question? This source is not om-sound. If so, what is that source? The source is, verily, the light visible to the eye. This is called **om-light.** It was Mayan, who declared this truth thousands of years ago. He says:

"If om-sound is heard and experienced, supreme knowledge identical with inner light would manifest. If om-light is seen and experienced, an effulgent form which is constituted of light alone, would manifest".

Mayan says that it is this effulgent light, pulsating light, a subtle form assumed by the light, that is called the 'Dance of the (cosmic) Dancer', and 'Siva Nataraja'. Since there is a mathematical order in that vibration, since there is a definite rhythm, Mayan calls it the Dance. "Is it not the most effulgent form that is seen as the Dance of Nataraja?" - wonders Mayan. This is the dynamic dance of the cosmic energy. Since this dance takes place in a regular order, in a systematised mathematical order, it becomes known as 'laya' (rhythmic movement). Mayan who discovered that the

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cosmic creation takes place only according to the mathematical order of the creative rhythm, modified his Vastu science into Vaastu technology; that is, formulated as the technical grammar of Vaastu and thereby created a wonderful spiritual world for the benefit of all of us, for our dependants and the whole lineage; created a cultural tradition; created a healthy spiritual tradition that is applicable to the human community of the whole world. This point I reveal here with great emphasis.

It is this mathematical order of rhythm that we are designing into the rhythmic forms and structures, designs/ structures fit for worship, temples, houses, complexes, so as to be congenial to and fit for the material and spiritual welfare of the entire human community. If this mathematical order is not accurately followed or violated in our designs, only the harmful effects would occur, instead of the desired auspicious and beatific effects. Such caution is signalled by the rules prescribed in the Agamas and Vaastu sastras.

"मानहीने महा व्याधीरधिके कर्तृनाशनं ।
तस्मात् सर्व प्रयत्नेन कारयेत् लक्षणान्वितम् ।।"

"maanahine mahaavyaadhih; adhike kartr naasanam
tasmaat sarva prayatnena karayet laksanaanvitam"

This verse cautions: "If the proportionate measures fall short of/are reduced, then there would occur severe diseases

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and if the ordained measures get increased, then the one who commissions the silpin for such designs, would be ruined. Therefore, by all means and efforts, one should design the forms according to the lineaments prescribed". It could be seen that the basic Vaastu text known as Maanasaara, having assigned a great responsibility for the silpins, and having co-ordinated the silpins and the patrons, insists with a cautious tone that they should function properly for the upliftment of the whole world and for the spiritual welfare.

''एभिर्विना कृतेतु सफलं भुग्तिं मुक्तिं न विन्दति''
''एवं मानेकृते वास्तु वस्त्वादि च विवर्धयेत्''

"ebhirvina krutetu saphalam bhuktim muktim na vindati".
"evam mane krte vastu vastvaadi ca vivardhayet".

— Maanasaara

"If one worships the forms that are not designed by the Silpins, he cannot attain either worldly benefits and pleasures or liberation (spiritual tranquility). Therefore, if the forms commonly known as Vaastu, are designed in strict accordance with proportionate measures, if such forms are worshipped, both Vaastu and Vastu, that is, houses, plots, family members and so forth would flourish and their spiritual comforts and strength would increase, as effected and maintained by that Vaastu-force".

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Another verse states :

यत्पूर्वमन्यत् परमक्रियानां तत्पूर्वमेव
विपरीतहेतु देशश्च कर्ता नृपतिश्च वास्तु
दोषश्च पीडां मरणो भवन्ति ॥

"yatpurvamanyat paramakriyanam tatpurvameva
viparitahetu desasca karta nrpatisca vastu
dosasca pidaSam marano bhavanti"

(from the Silpins' manual)

"When old and deformed images are taken for renovation, the restructuring should be done only after knowing the system of proportionate measures already applied to them. If these measures are altered, then the country, people, patron, ruler, renovated structure, etc.,- all would be subjected to various kinds of demerits, shortcomings, discrepancies, pollution etc., and untimely death would occur".

This mode of treating the constructs and forms is called space therapy by the architects of the West. I wish to state that Indian Vaastu is being modified into and restructured as the American Vaastu. Those who are proned to reject Indian Vaastu, would, after studying in America, attain their academic degree in American Vaastu. I could say that the day for such happening is not far ahead. The scholars have already started to say that it is the Indian Vaastu that is presented as the Chinese Feng Shui.

I would continue to speak on the subject of Para-

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Brahman, from the point where I stopped earlier. **It is from this point that all the readers should keenly observe. This caution is signalled in view of the newness of the forthcoming matter.**

That which presents at the state of finality and which is intuited as pure consciousness or self-experience or which enables us to experience, is known as the Primal Element. Vaastu denotes this Primal Element or the Primal cause by another significant term and indeed this appellation marks the subtlety of Vaastu science. Without the inspiring and stimulating presence of this vaastu conciousness or inner experience we cannot function in this world; neither can we make a thing to function. Even the so called experience, so called awareness is a kind of action. The location at which this action takes place is known as the inner space[1]. This inner space (antarakasa) is a very minute substance. Presenting itself within our structure in the form of a very minute atom, it performs so many wonders both in the interior and exterior worlds, which wonders cannot be described or scaled by words. This inner space is full of

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[1] This is known as 'Ulaippu' in Tamil. The term 'Ulaippu' *(உளைப்பு)* is derived from 'Ulaippu' *(உளைப்பு)* The notion of pulsation or urge is contained in this word.

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immeasurable and inestimable energy. All those which happen within our inner space takes place even in the outer space. This truth could be well understood by the Upanishadic statement:

पूर्णस्य पूर्णमादाय पूर्णमेव अवशिष्यते

"purnasya purnam adaya purnam eva avasisyate",

- which means "having taken out fullness from the fullness, what remains is the fullness only". We could evidently conclude that, that which fills completely the substance of fullness, this vast space, is the light only. This light could be realised in two states as the space characterised by light (ஒளி வெளி) and the light characterised by space (வெளி ஒளி). Only this light is called Brahmam. It is the systematised worship of such light, science based worship, space worship, that is performed in Chidambaram. It is such worship of light space that was orderly done in the olden days by the Tamils. Perhaps, in view of such significant worship, the term luminous-region or luminous country (ஒளி நாடு) could have emerged. (Let the researchers take a serious note of this). The originating source of the words and the worldly objects is the luminous space only. And also, it is such luminous space into which all the created things get absorbed; in which they remain in subtle state. An

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Upanishadic text[1] and a scientific treatise known as 'Sirpamac-chennul' (சிற்பமாச் செந்நூல்) written by Mayan enunciate this point very clearly.

The awareness, the creative vibration of consciousness, which is the casual source of all these is called Time by Mayan. Since this vibration is taking place everywhere and in every thing and at all times, Mayan calls it "Kala Brahman[2]" "Kalamaakkadavul" (காலமாக் கடவுள்)

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1 The upanishad says, "from space, originates air; from air, fire; from fire, water; and from water earth".
आकाशात् वायुः वायोरग्निः अग्नेराषः अद्भियः पृथ्वी From where did this space get unfolded? It is from the Brahmam - the Supreme Reality.
एतस्मात् आत्मन संभूतः आकाशः "From this cosmic Soul, the Ultimate Reality, space originated" - so saying, the text marks the point of culmination. It is this point of culmination that is being called 'Vastu' and Vastu brahmam वस्तु ब्रह्मं by the Silpins. This Vastu itself turns into Vaastu; (Vastureva Vaastu) वस्तुरेव वास्तु This space may be considered as the first and the foremost Vaastu. At the first stage of evolution, the lastly evolved or lastly manifested substance is our earth which is also a Vaastu. Therefore Mayan discovered that the earth is the primal Vaastu.भूमिः प्रधान वास्तुस्यात (Bhumih pradhana Vaastusyat). Since the earth shinesforth as the amalgamated structure of five gross elements and as one of the five gross elements, Mayan enunciated so. The middling elements between space and earth are called 'misra' मिश्र (the compound one, an admixture) by the Vaastu text known as Sakaladhikara, written by Sage Agastya. This compound form is also termed as the simultaneous appearance of the formable and the formless सकलनिष्कल (sakala niskala bhava). It has already been brought to notice what Mayan said on this :"The luminous source of space that shines forth as the root causal source of macrocosm and microcosm". "luminous space is the body of God (Brahman)".

2 An upanishad states :"Time is indeed Brahman" - कलोहि ब्रह्ममिति केचित्

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I want to state very clearly and openly now, with a sense of pride, that it was this Mayan who was the original promulgator and predecessor of Vaastu technology and Vaastu science with the identification of Time as the causal element of all manifestation. The same Mayan was the original author of the celebrated Surya Siddhantha. Dr.S.P.Sabharathnam an expert in the field of the Agamic and Vaastu sciences, says that an Agamic text in the name of Mayan is in his possession. The commentator on the Mrgendragamam quotes verses and cites concepts from the Mayagama. It is to be observed here that the concepts of Mayan appear in the form of Sanskrit verses. To the researchers who look at Tamil and Sanskrit as the languages different from each other, I wish to state that the concepts of Mayagama appearing in Sanskrit verses, would certainly be a cherishable feast of research[1]. Let us wait until the Mayagama appears in its full form.

वदन्ति There is a basic source even for this Time. That source is called "Kalamula". Our ancestors said of this source which transcends the limit of Time as 'adimula'. Adimula is one in which Time exists absorbed into it. Time *(காலம்)* is the Brahmam in action; Brahmam in which Time exists in an absorbed state is an actionless but vibrant being. The most inner light which vibrantly exists inside every luminary is indeed Brahmam. Time turns into visible image and the same image is seen inside the main shrine of a temple as the Brahmam transcending the Time.

1 If a silpi says that both Sanskrit and Tamil are the two branches of

— to be continued in the next page

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Time is nothing but the vibration of visual consciousness that occurs inside the space (inner space and outer space). In Tamil we call this vibration 'tudi' (துடி)[1] . I have said earlier that it is the state of oneness with Supreme Reality, the state of tranquilised inner space in which vibration called Time is at complete rest; that is, the state which is free from vibration. I have also said that it is the state (free from vibration) that has been indicated by the word 'Para Brahmam', in the verse quoted above. The same truth is implicitly hinted in an Upanishad which says

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Prakrit language, would you accept? Prakrta means the preceding language, the first language, a language created before, a natural language that was commonly spoken. From such language, the well refined Tamil (Sen-Tamil, semmoli) and the well refined Sanskrit could have originated from such natural language? - think it over. The term sem-moli denotes both Sanskrit and Tamil, since it means "well refined". The very word Sanskrit means 'Sem moli' and Sen Tamil also mean 'sem moli' (well refined language). Both Sanskrit and Tamil are indeed the well-refined languages. Therefore, it is upto you to arrive at the conclusion point. I could say one thing here. Silpis belong to an aboriginal creative tribe of India. This is a historical fact. Such quality of language could be seen in the sanskrit which exclusively belongs to Vaastu sastra. Agamic sanskrit is also of same nature. Both the Vaastu and Agama Sastras have been in Grantha style upto the year 1950. For the historians, I would add one more point. In the works dealing with the history of Sanskrit, Vaastu and Agama sastras are not dealt with. Under the assumption that these belong to Prakrit culture, they could have been neglected. Let the researchers take a note of this.

1 "Creation takes place from vibration (tudi)" *(தோற்றம் துடியதனில்)* "torram tudiyatanil" (from the text "Unmai vilakkam").

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''कालोहि ब्रह्ममिति केचित्वदन्ति''

"kalohi brahmam iti kecit vadanti"

- meaning "some say that Time is verily the Brahmam". Another verse is seen in the Skanda Purana (old edition, not in the new edition). It speaks very conspicuosly about Time, about its force, about its speedy action[1].

कालः सृजति भूतानि । कालः संहरति प्रजाः ।
सर्वे कालस्य वशगाः । कालो तस्य वशे स्थितः ।।

"kalah srjati bhutani kalah samharati prajah,
sarve kalasya vasagah kalo tasya vase sttitah"

"Time creates the worldly objects; it is the Time that dissolves all the created things. The entire range of existence is under the control of Time. But even such energetic Time is under His direction".

This Puranic verse declares that the Time which performs all such cosmic deeds is in His control, i.e. under the direction of Supreme Brahman. It has already been said that **'ADIMULAM'**, is this Supreme Brahmam which shines forth as the originating source of Time, that is as kaalamula.

Therefore, it is to be understood that creative

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[1] A mythological scripture speaks like this on the secret principle of very extensive and cosmic creation. Does this not create a sense of wonder? No treatise dealing with science or philosophy has not made use of this point. Why? Think it over.

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consciousness manifests at the very state of emergence from the Supreme Brahman, which state is actually the one at which Time remains totally absorbed. It is the emerging state of consciousness that is called Time by Mayan. "Time is nothing but consciousness" - says Maya sutra. (உணர்வே காலம்).

Therefore, is it not very clear that state of transcendent realm of Time, the experiential state, blissful state, the state of pure consciousness, state of Supreme Reality - all these are one and the same? It is the active state of Time, state of Kaala-Brahman, its functional mode that is identified with one who is known as Viswakarman in the texts. The Silpins hold that Viswa Brahmam is the action free state of the vibrant existence. They unify the twofold characteristic of the one and the same Reality and establish the identity between these two and say ***"virat viswa brahmane namah"***. Even today they print this important cosmic formula in their marriage invitations[1]. Mayan who was efficacious enough in performing all the deeds of the Time, while introducing himself to Arjuna revealed that he was Viswakarman. The sage Veda Vyasa rightly realises Mayan

[1] Let us pay our reverential salutations to all the silpis who are keeping this scientific truth vibrant and alive.

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as Viswakarman and extolls him in his Mahabharata. Here are the words of the sage Vyasa:

"अहं हि विश्वकर्मा वै दानवानां महाकविः"

"aham hi viswakarma vai danavanam mahakavih"

"I am, indeed, known as Viswakarma - the Great Poet among the Danavas".

Since Mayan's contributions to linguistics and etymology[1] are beyond measure, he is introduced as the Great Poet. **To put it precisely, Veda Vyasa informs and affirms that Mayan was the first promulgator and author of the science of word and of form[2].** That is, he introduces Mayan as the one who has understood the nature of both Sabda Brahman and Artha Brahman and who is endowed with wondrous efficacy in creating and designing the vibrant

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[1] A systematic and scientific treatise known as Aintiram had been written by Mayan. It is in pure Tamil style. This has been translated into English by Dr.S.P.Sabharathnam and published by the Vaastu Vedic Research Foundation, Chennai.

[2] The science of word structure is the one that deals with the process by which sound or sound atom turns into sound substance or word through a definite numerical order. In like manner, the science of form structure (porul-iyal) deals with the numerical order by which light atoms turn into luminous substance. The mathematical order which is self structured in nature is one and the same for word and form (sound form and light form). It is, by all means, possible and plausible to call the system of vastu/vaastu by a definite name" the science of form structure".

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structures and living things based on the science of word and form.

What does this so called Time do? Instead of saying that Time creates all, it would be better to say that Time itself gets modified into everything. Time itself manifests as all the worlds and worldly objects; it modifies its own form into the cosmic structure. This is what takes place actually in the world.

It was hinted that the ultimate Reality which is called Brahman by the Vedas, is termed in different ways such as Adi mula, Kala mula, etc. Infact the very word `mula' itself indicates that Supreme Reality, the Ultimate substance, Vastu Brahman.

This mula, taking the Time within its own fold, shines forth as the one transcending the realm of Time. However, even at this state of absolute transcendence, this mula exists with vibrancy; it is with vibrant existence. Thus it becomes as Vastu[1]. All the living beings get originated only from this subtle matter. All those which emanated from it, such as the

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[1] The term Vaastu is derived from the root Vas-meaning to dwell. That which exists eternally, which has eternal existence - this is the deep meaning. This is the substance of the universe.

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macrocosm, microcosm etc., finally get dissolved into it. The point is that this mula, Ultimate Reality, Supreme Existence is the place / locus for both emergence and absorption of all things[1]. I repeat here certain important points already dealt with so as to be understood more clearly.

When the Supreme Reality, Vastu which was free from action, first gets activated with creative consciousness, it unfolds itself into Time. The Mula, that is the Ultimate and Primal Substance does this unfoldment spontaneously. This Time, the valiant force of Time, vibrates in order to get itself activated, in order to manifest itself out. Thus it brings out its consciousness, its first desire or impulse of becoming and visualises its own experiential consciousness. In order to blissfully visualise the same in the outer realm, in order to rejoice over by seeing its own blissful form in the exterior realm, the Time manifests itself in this way. Even our innerself is of the same nature. Our

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[1] It is well known to all that the space is the from which all things originate and into which they are absorbed. Therefore, in the natural tradition of Tamil, this space is denoted by the scientific term, 'idam' (இடம்) one meaning a place of existence. The exact Tamil equivalant for space is idam (இடம்).

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vibrations and impulses are only due to this sort of blissful vision. Therefore it could be reasonably said that this vibrating Time itself gets modified into visible forms. In order to design this form in an exquisite way, in an orderly way, the Time imposes upon itself a certain discipline, an order. This discipline is known as sila (order); also known as laya. When this takes place in this world, we call it 'prapancha laya'. This is also called universal rhythm or universal order. When it occurs within ourselves, it becomes known as 'atma laya'.Laya actually denotes a kind of mathematical order.

If it is a mathematical order, should it not have been the mathematics based on a definite numerical system? If so, don't you see now that the Supreme Brahmam which is described as immeasurable and incalculable, circumscribes itself within a definite system of mathematical measure? Could it be said that this sort of circumscription denotes the transformation of consciousness into number? Yes! In reality, the creative thought which is actually the creative consciousness descends to the level of numerical order, level

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of mathematical order, through the frequency of vibration[1]. If observed conversely, it could be deduced that even the number could transform itself into thought form. Conversion of thought into number and that of number into thought - these are the wondrous deeds being performed by Time. I hope you would not refuse, if it is said that it was the Vaastu tradition that first understood and ascertained this unique nature of Time. All the thought forms get modified into number and the same numbers again get remodified into perspective forms that are in tune with creative thoughts. This subtle truth was first 'seen' by the Vaastu tradition and this truth has been actually converted into technical subtleties, as set forth in the Vaastu sastras. The form thus designed with number is known as the numerical form[2]. The Sanskrit

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[1] TheVedas declare सर्वं खल्विदं ब्रह्मं. "are not all these, Brahmam" (शिल्पविद्या रहस्योपनिषद्) The Silpa Vidya Rahasyopanishad states that all these are Brahmam. If viewed on the basis of Mayan's statement, it becomes evident that all these are Time; all these are the manifest forms of Time. Based on Mayan's mathematical theme, it is evidently known that all these are the mathematical versions. It is established now that even God exists as mathematics.

[2] Numerical form: Form expressed in numerical measures which turn into geometrical form in our inner space. "Letter is nothing but a form visible to the eye, a picture. Only based on this concept, the usage 'pictorial depiction' (எழுத்தோவியம்) has been in vogue. For the origination of a letter, the number or combination of light atoms in terms of number is the root cause. Number preceeds letter. It is

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term corresponding to this is 'Māna Lakshana'. This is the grammar of vibration of Nature obtained from the dynamism of Nature, from the cosmic pulsations of Nature. This grammar is applied to convert the one which is of the nature of conscious alone into the tangible form or image (pratima). Therefore, it is also known as pratimā mana lakshana and pratima lakshana. In short, this could be said as the measured forms of spiritual vibrations.

Of its own accord, the Primal Reality (mula) gets consciously activated and unfolds itself into Time; this Time vibrates and gets modified into a system of mathematical measure; and employing this measure as a definite order of rhythm, it manifests itself as visible forms. It is these forms that are evidently seen as myriads of objects in this universe, myriads of material forms. That which is replete with such forms is known as the world (gnalam - ஞாலம்). Mula becomes kaala and kaala gets associated with what is known as sila (rhythm) and in the end when there appear trillions

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from this stand point, the highly renowned poet Auvaiyar gave a clarity with a synoptic expression: "Both number and letter are fit to be considered as our eyes." எண்ணும் எழுத்தும் கண்ணைனத் தகும். (Note here that number preceeds letter.)

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of forms, this presents itself as the world (ஞாலம்)[1] This is exactly the quintessence of Vaastu Vijnana[2]. If seen clearly, it would be evident that mula (i.e. the Primal Reality) itself gets transformed into visible forms. Therefore, it becomes ascertained that mula manifests itself as the objects of the visible universe. To put it in another way, the subtle one gets modified into gross objects. If so, in which fundamental or the root-form this so called mula was, in its subtle state? And in gross state, which form does this root-form assume? It is this subtle point that we are ruminating over. The Vaastu vijnana holds that this basic or root form assumes, verily the human form. This point is further strengthened by Sage Agastya's Sakaladhikara which captively describes the

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1 Having demonstrated the scientific events of this universe and having redesigned them, Mayan, who attained familiarity and popularity as Mayasura and Divine Architect, created innumerable forms and a great world of these forms. Let us always remember this point and feel happily proud of it.

2 It is most constitent to call this the science of manifestation. Mayan very often says that it is the inner space, that turns into spatial form. He writes:
"Inner space is verily the Primal Reality (mulam); it manifests itself as the vibrant and animated form; it enlightens and guides; and it bestows fulfilment and perfection . Study the work that deals with the science of such inner space."
''உள்ளிடம் மூலமாகி உணர்வுறும் கோலமாகி, உள்ளமே ஒளியளித்து உள்ளமே வழியும் காட்டி, உள்ளமே வெற்றி நல்கும் உளவியல் நூலைக் காண்பீர்''.

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beautiful structure of the human form[1]. Human form is the acme of God's creation. In fact, it is the most intellectual being of God's creations or God's manifestations. I have tried to establish this view mathematically at the end of this work.

It would be pertinent to state at this context that in the stages of evolution of the universe, Time, Rhythm and Form - all the three shine forth as the modes of mathematical order or the systematised order of mathematics, in the field of Vaastu vijnana.

How to understand this mathematical order of Time? - this is a very basic question. We can understand this time-measure through the throbbings of our heart. It is the vibration of Time that operates as a kind of mathematical order and nourishes the physical body sustained by a soul. Time and time-measure grow from the atomic state to the state of macrocosm and microcosm. Each being, each embodied entity in this world, vibrates and grows by vibrations. In modern science, this phenomenon is called biological rhythm. If it is to be understood more easily, it

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1 सम्पूर्णनाह विपुलायत मांसलाङ्गं शृङ्गार सौम्य परिपूर्ण विशिष्ट वक्त्रं।
तारायताक्षि समकोमल तुङ्गघोणं चत्वारिमिश्रं सकलं सकलेश्वरस्य॥

Sakalaadhikaram : 2:78

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could be possible through the sound frequency emitted by the well known musical instrument Vina. This is known as musical rhythm. The Vina instrument vibrates and creates a sound-space. Through sound vibration, through its throb-measure, this sound space gets modified into a specific rhythm. And through this rhythmic time, or through the frequency of vibration, pleasing and melodious music gets originated. In the same way as music, light-space gets modified into spatial forms or material forms through the rhythm of luminous space. This is exactly the innate nature of Form manifested by mathematical order.

All those manifested by the mathematical order of Mula (Primal Reality) or by the Primal mathematical order are indeed the images/reflections of the Primal Reality. Only based on this view, it is said 'sarvam kalvidam brahma' सर्वं खल्विदं ब्रह्म (Are not all these the manifestations of Brahmam!) in the Vedic tradition and "All these objects seen in the world are indeed the manifestations of Silpa only" "जगत् सर्वं शिल्पमेव" (*jagat - sarvam silpameva*) in the tradition of Vaastu and Agama. Among these forms that which excels in excellence, uniqueness and intellectual vigour, is the human form. This has been said earlier. Now it remains to be established that the human form is the natural and inherent-

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form of the Primal Reality (Mula). Only after this has been established, it could be accepted by you that what is installed in the main shrine is in reality, the form/image of God and how it is considered to be in absolute identity with Supreme Brahmam. The image in the main shrine is actually the Supreme Brahmam itself - this is the most subtle message given by the Vaastu vijnana. Explanation of this point would be given in the following pages. This is exactly the highly extolled wisdom of Supreme Reality - brahma jnana. In the field of art, the same is expressed by the most simple and informal word - 'pratima vijnana' - supreme knowledge related to form or image. Because of such simplicity associated with this appellation, a great confusion has been created in the field of art and in the field of religion.(Setting aside what has unfortunately happened thus, let us hold the view that it is the Vaastu jnana that is extolled as Brahma Jnana). It is this excellent form that has been permanently installed in the main shrine as **dhruva bera**; as fixed image, as the everlasting image, as sthapanarcha and becomes fit for worship. To put it briefly, the Primal Image, image of the main shrine gets designed with the rhythmic vibration of the root-source of the universe, designed with universal rhythm. This root-source, primal source, pervading the entire

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space, finally manifests as the form visible to the eye, as the motionless form, as the form made of earth, or earthly substance. Having realised that this is the phenomenon based on cosmic science, our ancestors designed the dhruva bera with earth material. The Vaishnava tradition has a very strong hold on this concept. That is to state, Vaishnavism ascertained this state of form as the archavatara (Incarnation of the Supreme, in the form of image). See the wisdom of our ancestors! Both Vaastu and Agamic traditions set forth in a very simple style, various technical details for visualising the subtle in the inner space and to bring out and reconstruct in the gross world; To design the subtle itself into gross and to see and blissfully experience this subtle through the gross form itself - is indeed the subject of advanced spiritual science. The accomplishment of Vaastu vijnana is that it has expounded the authentic means and methods for such incomparable spiritual experience. It is not so easy to conceive the subtle by mind and to experience supreme bliss. If such experience could be obtained in the gross form itself through Vaastu vijnana, then how could you extol the greatness of Vaastu science? This great wonder has taken place in the field of Vaastu science, even thousands of years before. It is this divine opportunity bestowed upon me to

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explain this science to the contemporary society, that I hinted earlier as the one that has come down to me through space! I will explain further this point, scientifically.

यत् कृता प्रतिमा पूर्वप्रासादे मृण्मयादिभिः ।
सा स्थापनार्चा विज्ञेया रत्नन्यासोपरि स्थिता ।।

"yat krta pratima purva prasade mrnmayadibhih,
sa sthapan arca vijneya ratnanyasopari sthita"

"The image made of earth, etc., and installed in the main shrine is called sthapanarcha. This is installed[1] over the specific place which is charged by the deposit of gems".

-thus the Sanatkumara Samhita assigns the state of archa to the Supreme Brahmam.

Then, the question arises as to which type of mathematics, which kind of primal mathematical order has been treated in the mathematical science of Vaastu?- An explanatory answer is needed here.

It is the conviction of both Vedic vijnana and Vaastu vijnana that all the worldly objects, this world and universe have emerged from the one and the only Primal Reality

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1 It is customary to design with earth/clay, only that image which is to be installed in the innermost main shrine of Vaishnava Temple. It is also the traditional rule that the images to be installed in the main shrines of other temples are to be made of metal or granite.

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(mula) which is always in the state of vibrant existence. This is a luminous substance, always emitting the light rays. This single substance gets consciously charged of its own accord, splits itself and turns into smallest atoms and pevading everywhere, shines forth as the space, as the luminous space. This is a great cosmic truth expounded by the field of science. This is the Indian Big Bang theory. Each minute atom thus splitting and filling the space, is a vibrant living substance. This is differently called 'karu' (foetus/ sperm), 'Vinkaru' (Space-sperm), 'olikkaru' (luminous sperm) etc. Thus the Primal substance subjects itself to explosion and through a definite order of rhythm and structure, it manifests as the primary light design and the primary sound design. This is the first and primal manifestation of Brahman. In this inherent natural state, it is in the form of square[1] and in its functional state it gets itself reticulated into 64 square-grids within that square frame. This grid form is designed not by any other external factor or source. It happens spontaneously. This Supreme Substance sustains a self-spin by its own force and gets its inherent design in this way at

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[1] The subtle form of Vaastu Purusha is square.
वास्तुपुरुषो चतुरश्र संस्थः - Vaastu Vidya. The minute particle of energy is square in design, when it is in vibrant stillness.

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the first phase of its functional state. To get itself designed in this way - is its inherent nature, intrinsic order. Thus the Primal Substance gets modified and metamorphosed and this metamorphosed state is significantly called 'Vaastu Purusha Mandala' by the Silpins. In English, it is called 'energy grid' - a term associated with deep meaning, indeed. In the term Vaastu Purusha Mandala, purusha denotes energy and the 'Vaastu Mandala' denotes grid. Each small grid is traditionally denoted by the term **pada**, minute cell, atomic cell. Pada is a common word denoting both unitary measure of sound space and the unitary measure of material space[1]. These could be called word-space and the material space; that is,

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[1] It is the principle of Vaastu science that the word form and the structural designs are one and the same. Is it not interesting to hear? In this tradition, there is a compound word 'padaartha', in which pada denotes word and artha denotes the content or the object. Poet Kalidasa differentiates this into vaak and artha and unifies into vaagartha. Comparing the Sakti with vaak and Siva with artha, he unites both and shows us as Parvati and Paramesvara. According to the science of Vaastu, vagartha denotes the unified state of sound and light, denotes the sonic-luminous substance. Mayan offers his exposition even on this line. At the final stage, sound being absorbed into light, only light shines forth in our inner space as the vision of pure consciousness alone. This is indeed the Supreme Brahman. In the same way, Kalidasa even unifies Lakshmi and Narayana. This concept is depicted visibly in the form of Ardhanarisvara. In like manner, the Silpis unified space and earth and designed the form of Sankara Narayana. One of the Vaishnavagamic texts depicts the form of Lakshmi Narayana as akin to the form of Ardhanarisvara. But nowhere such form has been designed into an image.

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sound space and light space respectively.

Therefore I want to specifically state that Vaastu Purusha Mandala is actually an energy grid which unitively denotes the abstract form of sound structure and the abstract structure of subtle matter[1]. Only because of such nature, the technique of Vaastu Purusha Mandala is seen both in Agamas which primarily deal with sound form and in the Vaastu sastras which primarily deal with light or material form. Just as **'svara vinyasa'** is done in the field of music, even so we are doing **pada vinyasa** in the field of sculpture or of form generation. It is the concept of Vaastu vijnana that **svara vinyasa** and **pada vinyasa** are one and the same.

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[1] In South India, in the vaastu sastras of the South, this is called manduka pada vinyasa. Manduka means frog. Frog has no ear; has only eyes. It sees and hears only through eyes. One and the same organ performs two actions of hearing and seeing. Likewise, a picture in a square space, belonging to both word and content, becomes known as manduka pada. In Tamil, accordingly, this is called 'Tavalai ma neri' (tavalai - frog). Since this frog order is the nucleus principle of the science of cosmic creation this is also known as mayonic order (Maya neri). Since this is the ground plan of the subtle energy, this is even known as 'the divine order' or the order of purity. Manduka pada of such significance is indeed a living organism; this is the foetus entity for all the objects. All those pervading the entire range of space are only these luminous foetus seeds. Only on realising the nature of space from this stand point, the space science of vaastu would be intelligible to us; understood by us. There is no other way of understanding it.

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This is applicable even to Indian architecture. We use to say vaastu vinyasa or praasaada vaastu vinyasa.

It is in the mathematical order of 8 × 8 = 64, pertaining to the Vaastu Mandala, the subtle concept of Indian atomic science related to the process of combination and unification of paramanus is evidently seen. To combine in the count of 8 and thereupon to take a material form - is the nature of bio-sperm (see the table of atom, as set forth in the Vaastu sastras[1]). When spatial form is assumed, the spatial measure or the areal measure becomes 8 × 8 = 64. When the spatial form assumes a fitting three dimensional form or cubical

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[1] In the treatises dealing with musicology, even the table of time (time units) is in the same kind. The unit of time also gets increased in terms of 8. The tala order also increases in terms of 8. The time unit technically called nodi is also called tuti or trutika. Vaastu science reasonably has acertained that both time unit and space unit, or time and space are one and the same. Since this science is in eternal operation being identified with Mayan, I propagate this in the name of Mayonic science, which as coined by me is gaining popularity through out the world.

Table of Space unit:-

8 atoms	—	1 car-wheel dust
8 car-wheel dust	—	1 immi (smallest grain)
8 immi	—	1 sesame
8 sesame	—	1 paddy grain
8 paddy grain	—	1 finger-digit
6 digit	—	1 tala
4 tala	—	1 hasta

— *to be continued in the next page*

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form, as the visible form, it would be associated with 8 × 8 × 8 = 512 atomic spaces or atomic cells. This is one of the important principles of Vaastu vijnana.

Vaastu vijnana holds another important principle that the Supreme space or the outer space is the one which is densely filled with or pervaded by such cubical atoms/space atoms/luminous particles. At the final stage of manifestation or evolution, when the combination of atoms and consequently certain chemical changes took place, our global earth, the vast expanse made of earth-atoms was created. Now do you understand the principles of Vaastu vijnana which states that space itself turns into earth?[1] Hear and see the wonder of space-substance assuming the form of Nataraja and earth-substance assuming the form of Rangaraja and experience the bliss. Here I am duty bound

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Table of time unit:-

8 ksana	—	1 lava
8 lavas	—	1 kastha
8 kastha	—	1 nimisa
8 nimisas	—	1 tuti
8 tuti	—	1 kuru (musical tradition)

Mayonic concept that time and space are one and the same is made evident here.

[1] For more information and explanation see "The temples of Space-science" written by Dr.V.Ganapati Sthapati.

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to say that the tradition of designing the form of Nataraja, the space-substance with metal and of designing the form of Rangaraja, the earth-substance with earth - is a very antique one. Space melts and becomes earth - this is yet another important principle of Vaastu vijnana. Only based on such concept, we make Nataraja icons with metals and Rangaraja image with earth.

Based on the same principle we install the Sivalinga[1] which typifies space exactly at the central square (brahma pada) of the Vaastu mandala and install the Vaishnava images in the daivika and manusha padas surrounding the brahma pada of the Vaastu mandala. Nataraja is the Primal Time; Rangaraja is the Primal Form. Nataraja is the Root-Time[2]; Rangaraja is the form effected by the root-time. This is the principle of ancient Vaastu science. When it is said that both Nataraja and Rangaraja are the Primal Images designed by Vaastu vijnana, there arises a question: "With what type of measure the Silpins design these primary images?"

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1 *"Sarvatmiyam lingam aakaasameva"*
सर्वात्मीयं लिङ्गं आकाशमेव
"Linga which is of nature of all souls, is indeed the space."
- Mayamata by Mayan.

2 In fact, it is Lord Siva, who is reasonably called "Time"

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It was said earlier that by the vibrations of vina-strings, sound and sound-space are created. The increase and decrease in the frequency of vibration modifies the vina-sound into the sound form of high and low pitch. Seven notes and twelve points of musical notes (svara sthana) get created only in this way. There are beats regulated by time-measure. We are having this beat (tala) in the field of music, beat in dance and even in the systematically composed poems. In common usage we call this unit of time-measure, kāla-mātra[1]. We employ the same kind of kāla mātra or tala, in the name of unit system (tala mana) while designing images and icons. This could be said as spatial forms. Even the structured forms (buildings) deserve worthy of being called the forms of musical semblance and frozen music.

There is one more explanation that could make you wonder. We have heard about different kinds of beats in music. Those who deal with varieties of musical beats, use to say "the ocean of beats (tala samudra)". Indeed, this field

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[1] The Tamil words 'tirai' and 'maatirai' means 'wave'. From this is derived maatirai; maatra. Since Time creates the waves of energy all around the cosmic space, it is known as 'kaala-maatra'. (Wave patterns caused by 'time force' which is the primal form appearing as the squarish vaastu purusha mandala - this is already dealt with in this section).

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is an ocean. But there is a fundamental beat in the system of musical tala. This primary beat, fundamental beat, is the very inherent order of vibration of Nature that is taking place in the cosmic space and in inner space. In musical tradition, we hold this inherent order of vibration associated with a rhythmic time unit as adi-tala (the primary and fundamental beat). And in the tradition of sculpture we hold it as ashta tala or mula tala. There are 8 units in adi tala. In the same way, for ashta tala also there are only 8 units. This measure of time belongs to the root-time. The Form/Image designed with the time-measure, with a definite mathematical order is the form assumed by the system of mathematics, with which the Supreme Reality circumscribes itself. The primary form or the very first form assumed by this time-measure is indeed the Vaastu mandala in the mode of 8 × 8 which manifests both in outer space and in inner space. Instead of saying it as the form assumed by the mathematical order, I said earlier as the geometrical form. This is called the sketch form or wave form of the sound energy, form of the energetic self. All musical forms raised by adi-tala are indeed the musical forms of the Primal Reality audible to our ears. In the same way, it is held that all those spatial forms structured based on ashta-tala are actually the musical form of the

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Primal Reality, evidently perceptible to our eyes. Yes. This is the Truth. Can we say now that the formless sabda-brahma or nada-brahma and the formless Vastu brahma have assumed definite forms that are audible and visible? The irrefutable fact that even in the formless state, both sabda-brahmam and vaastu-brahmam exist only as these inherent forms. **Form is ingrained in the formless.** Because, it is the subtle itself that manifests as the gross; the subtle form of the formless, manifests in a gross state. The images fit for worship are indeed designed with this mathematical order of time measure (tala). The images designed with this order are indeed the forms of none other than God. **These images as created by Vaastu Vijnana are, in reality, the exact forms of God[1].** Are they not blessed and fortunate who view these

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[1] In the process of Agamic worship, it could be seen that the worship of manduka vaastu mandala is taken up first. It proceeds to worship God, having conceived him as the mathematical form, as a geometrical form. It could evidently be called 'the scientific worship', worship based on science. The primal energy, which pervades the entire range of space, circumscribes itself within a limited boundary. Is this not a great wonder! With what effective words could the Vaastu science be praised, which discovered this wonderful phenomenon? "The primal materialised manifestation of God is only the square" - Does not this point create a sense of wonder? Would you award Nobel Prize to Mayan who first discover this? I see this principle in Einstein's equation $E = MC^2$. When $E = MC^2$ is analysed as $E = M \times C \times C$ and $E = M\square$ does it not mean E = materialised square! Nobel prize was

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images as the exact forms of God and worship them with dedication and devotion. This main Image is the subtle body[1] of the Supreme Being.

Creation of God by man is more wonderful and praiseworthy than the creation of man by God. This wonder and greatness signifies the subtleness of the scientific principle as founded and expounded by the Vaastu tradition. Who was that Great Seer who found this truth? Who was his Spiritual Master (Acharya) and what was the core-theme

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awarded to Einstein! But not having been awarded such prize, Mayan, the discoverer of the cosmic square, went out of the world screen even thousands of years before. But he has recorded it in his Vaastu sastra. Even today this principle is being held as the nucleus of Vaastu science. So let us feel happy that he is alive even today. Let the computer scientists understand this carefully. You know well that God himself function in the form of computer. Human computer is capable of creating a conscious substance, a vibrant and breathing substance!

1 Now, the exact sense of the expression "Space is the body of God" would be well understood. Maya sutra states that luminous space is the body. What does the Veda state about this? It says that space is associated with the quality of sound. It speaks of sabda-brahma like this. Since Veda is mainly of the nature of sound, (dealing mainly with words, articulated sounds), it points out the sound aspect. But, Vaastu veda, mainly dealing with contents or objects (artha) becomes inclined to lay emphasis on light. In fact the very source of sound is only light. This is what Mayonic science sets forth. According to Mayonic science, sound originates upon the pulsation of light. The body assumed by light is known as the subtle body. I have already mentioned about the turning of space form into earth form. It is this earth form that becomes known as gross body; material body. We are also endowed with material body.

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(karu) for this Great Seer? Who was the Great Guru of the world? (Jagadguru). I once again emphatically declare that his name was Mayan. Sage Veda Vyasa extolls him as 'Viswakarman'(all-doer) in his Mahabharata and Maharishi Valmiki eulogises him as Maha tejasvi. (The man of Supreme Brilliance) in his Ramayana. But I see this Mayan as the Southern Master (Thennavan), South facing Lord (Thenmugathan), as Lord Dakshinamurthy and the Great Guru of the Gurus seated under the Banyan tree (Alamar Selvan). Furthermore, I see him and his essential basic principles in the images of the Supreme Being as enumerated here:

1. Murugan (Subrahmanya)
2. Somaskanda
3. Viswakarma with five faces and ten hands
4. Vinayaka with five hands (Brahmanaspati)
5. Umamaheswara
6. Ardhanariswara
7. Nataraja

Going on one step further, I want to give yet another explanation related to the coalition of atoms. The mode of coalition of atoms in multiples of 8, in the count of 8, is

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known as subtle. When a gross or material body is assumed, this mode is modified to be in the count of 9 or in the multiple of 9, according to the assumed gross state. Such sort of unique mathematical order has been prevalent in the tradition of Vaastu. At this state of grossness, the square grids are in the count of $9 \times 9 = 81$. The Vaastu mandala consisting of 81 square grids is known as Paramasayika pada[1]. By whom this sort of modification is brought out? Or by which, this modified form has been assumed? It is Time. The name for the increased time-measure is nava-tala[2]. It is

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1 Paramaayi, paramasaayika, sthala saayi - all these are the synonymous names of Vishnu. In the temple of 'Sthalasayanap perumal' at Mamallapuram, Vishnu presents himself as sthala saayi. In the western prakara of the shore temple of Mamallapuram, another Vishnu image is seen reclining on 'snake-bed' / reptile bed. This reptile is called 'adi sesha'. There is an old information on this. In most of the Vaastu scriptures, Vaastu purusha is known as a male from occupying the vaastu mandala. We traditionally depict him as lying down on earth facing downwards, placing his head on north east, folding his hands in reverential mark and also folding his legs. An alternate way, instead of drawing such male form, it is customary to draw the picture of snake (reptile), crawling through out the mandala in a square pattern. Such application is called 'naga pada'. We call it the seat of kundalini energy. Just as frog is linked with manduka pada, even so snake is linked with paramasaayika pada. There is a significant point in such depiction. Just like the frog, snake is also capable of seeing and hearing through eyes only - a case of one organ performing two deeds! Now understand the inner meaning of naaga saayi, sarpa saayi, sesha saayi, etc.

2 It is to be noted here that since time units are reckoned by the leg movement, in dance performance there occured the usage 'talam' (taal - means leg; taalam - calculated by leg movement.)

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this nava tala system that is applied by us as the basic material measure for all the Images, for Nataraja and Rangaraja. This material measure of nava tala is the very basic measure that is observed in the unfoldment of the universe. It is to be noted here that, this is the material or gross form assumed by Nataraja and Rangaraja when the formless state was modified into a definite form. Ashta tala is the order or measure applicable to the subtle form and the nava tala is the measure applicable to the gross form. Subtle itself becomes gross through the modification of 8 into 9. This principle of non-duality, that both subtle and gross are one and the same, as being held in the tradition of Vaastu. When it is presented in a numerical order, it could be as 8 = 9 and 9 = 8. This is a subtle principle of science as well as mathematics[1]. Based on these primary measures of ashta tala and nava tala, some additional and modified systems of measures (tala-mana) have been in vogue in the tradition of

[1] God himself is present in the form of mathematics. "The science of mathematics is really formulated with units of time". "The acme of the science of mathematics has resulted in the science of architecture" - these are the sayings of Mayan. Do you notice that Vaastu science is reaching the farthest stretch! This is the mathematics of the Divine Being. God is a great geometrician, - a designer and builder. Hence he is VISWAKARMAN / VISWABRAHMAN.

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Vaastu[1]. From the system of one-unit (eka tala) upto the system of ten units (dasa tala) ten kinds of material measures have been formulated and different forms and the features of forms have been codified by this Vaastu tradition. There is a unique scientific principle of non-duality according to which it is equated that subtle = gross, space - substance = earth - substance, Vastu = Vaastu. With a delighted heart, I wish to state here that this unique principle is applicable and relevant even today because this specific principle of non-duality has been logically set forth owned and actually

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[1] There are sub-classifications such as the superior, intermediate, and inferior. There are certain treatises which speak of even 12 kinds of unit-systems. The system of 8 unit could be seen even in the structure of temples. Both the ground plan and the elevation of the structure are in the system of 8 unit. This system of 8 unit has been proportionated (padavinyasa), just like svara vinyasa in music and has assumed an elegant appearance in the form of vimana of the Brhadisvara temple of Tanjore. It is under this concept, there comes into usage, in most of the Vaastu sastras the term 'prasada purusha' just akin to 'vaastu purusha'. To ascertain this view, there is a great statement (mahavaakya) in the work known as 'Silpa Ratna': Prasadam purusham matva puujayet mantra vittamah" 'प्रासादं पुरुषं मत्वा पूजयेत्मन्त्रवित्तमः' - Let the worshipper the foremost among the knowers of mantra, worship the building / structure, having considered it as the 'Supreme Being' 'Supreme Brahmam'. That is why we actually 'install' and consecrate the temple building. The Agamas provide a detailed scheme of rituals related to this installation, in the chapter on "the rules of temple installation". It is to be observed that consecration (sprinkling of holy water) is done first only to the building, not for the image installed inside. Consecration of the image takes place next. Please note that Vaastu and Agama being unified into one, expound the science of non-duality.

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practised by the Vaastu tradition. Is not this scientific principle in total agreement with the most celebrated equation $E = mc^2$ of Einstein, the Noble laureate?

Finally I would say one more important point and conclude my exposition on this incredible system of measure related to the scientific phenomenon, to the scientific wonder by which the Formless turns into the Formed one.

Why these forms of God are being designed in human forms? Even though the reason for this has already been hinted at certain places, let us think it over further. We cannot directly understand the inner motive of the Nature. Since we are a part of Nature, we can enter into our own self, we can know ourselves and understand ourselves completely. This is not a difficult task. Further more, being a part of Nature, being one with Nature, it was possible for the Vaastu vijnani Mayan to enter even into the Nature itself and to know its inherent qualities and functions, to know the frequency of its pulsations and to give a definite shape to it. Now it is known through deep studies that the same Mayan was the progenitor of Agamic traditons also and of the process of worship based on the Agamas. In his inimitable work, Surya Siddhantha, Brahma Rishi Mayan, while composing

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the benedictory verse, has depicted the form of the Supreme Reality (Brahman) with wonderful and captive words. In it, he has actually given a sonic image - wordy picture of the Supreme Reality (Brahmam). Being the leading Master of the tradition of Silpins, being a creative scientist, he has excelled all other Rishis by giving such a beautiful description. Was he not a Great poet who propagated the science of Image and the technique of designing the image through his beautiful composition of meditative verses (dhyana slokas), on the varied forms of God? Listen to his depictive verse of the Surya Siddhantha;

अचिन्त्य अव्यक्त रूपाय निर्गुणाय गुणात्मने ।
समस्त जगदाधार मूर्तये ब्रह्मणे नमः ।।

"acintya avyakta rupaaya nirgunaya gunatmane
samasta jagadaadhaara murtaye brahmane namah"

"Salutations to the Supreme Reality which is inconceivable, which is with unmanifest form, which is free from attributes, which is of the nature of quality alone; which is the basic form that shinesforth as the support of all the worlds."

- this is the wordy-portrait of Brahman, as painted by Mayan.

Both subtle and gross are Brahmam only : this is the basic idea of this verse. At the state of non-dual union of Vastu and Vaastu, Brahmam shines forth as the non-dual

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Reality. This is the implied meaning. To explain further, it may be said that Brahmam is the Real Existence which shines forth as the unified state of core and theme, foetus and form, of soul and body and of energy and matter.

If observed keenly what I said so far and what you have heard so far, it would be evident that the so called God, the ultimate Reality has not created anything anew; instead, He is eternally revealing Himself. This is called self-manifestation. **All the worldly objects are indeed the manifest forms of God. They are the self manifest forms of God. In fact, it could be reasonably held that he has implanted his own form in the human form or he has revealed his own essential form as the perceptible human form. To put it briefly, God exists by revealing himself completely in the human form. This is the most secret of Indian Sculptural Art.**

Just as the Vaastu vijnana, having realised the form of God in the measure of ashta tala, has rendered the form of God in the system of nava tala, even so, God, having first conceived the human form in the measure of ashta tala, actually has designed the human form in nava tala and made him live in this world. This is yet another subtle principle of

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Vaastu vijnana. Therefore, essentially man is a Reality and even God is so. They are so, even at the formed or manifest gross level. In view of this profound principle, the Bhagavata Purana extolls the science of Silpa as

विज्ञानं शिल्प कौशल्यं

"vijnanam silpa kausalyam[1]"

"Supreme knowledge is effected by the scientific designing of Silpa."

The Silpa Vidya Rahasyopanishad, belonging to the tradition of Silpins, having observed that all the worldly objects are indeed the qualitative forms of God, declares:

जगत् सर्वं शिल्पमेव भवति

"Jagat sarvam silpameva bhavati"

"The entire range of world is of the nature of beautifully designed forms."

In fact, it is this declaration that is claimed to be the **maha vakya** (the Great statement) of Veda[2] replete with

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1 "The essential state, the unique state, the elegance of Silpa is necessarily seen in its being an intelligible substance manifested by science" - this is the meaning of this expression.

2 The Supreme Reality as the exact sense of the expresssion "Some say that indeed Time is the Supreme Reality" कालोहि ब्रह्ममिति केचित्वदन्ति (Kalohi brahmamiti kecit vadanti") and the Vastu Brahman are one and the same. Is not this theme ascertained here? The same point is emphasised by another statement ; "Time creates all the worlds and worldly objects."

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intelligible meaning and principle. It is duly claimed to be the Supreme Science or Super Science originated in Indian soil. This incredible and inimitable super science has beautifully rendered a befitting form to the God. It is this science based form of God that we install in the main shrine of the temple, that we reverentially see and blissfully experience, in the same way, as we experience the musical form through our ears. That is why I have said earlier that the image of God is the visible musical form, music that is experienced with eyes'. Is it not very clear now? I would continue further.

"Time is the basic casual source for all things; It is the casual force; it gives rise to the emergence of forms; to the emergence of worlds; it performs wonders; Time itself functions as the essential evolver and as the subtle atoms. How could the force of Time be expressed?"

1 Could it not be said that only from this perspective St.Sundarar in one of his hymns on Siva, describes Him as the charm of music and blissful effect of that charming music. The Silpa-masters explain this theme of the beauty of Silpa to their students in a different way. Once Goddess Lakshmi on seeing Her Lord Narayana, in his recumbent posture exclaimed:"O, Lord! Do you know how beautiful you are today!" To this, Narayana replied :"Not like that, O Lakshmi! Go and see my beauty in my statue sculptured by the Silpi. I myself get enthralled by its charming appearance. If you see that, certainly you would be fascinated much." The devotees of Narayana use to depict in a different way. Instead of describing that "this image looks beautiful as the Lord who is reclining on Snake in the Milky ocean" they would say "the Lord is reclining on snake just like his beautiful image." St.Thirugnana Sambandhar describes :"He is the charming thief, who is stealing the hearts of being."

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I said earlier that human form has been designed in the measure of 8 unit system (ashta-tala). This statement reflects an incredible and stupendous concept based on ever-relevant science. I know well that your wonder would shoot up beyond limits. To understand clearly this concept, one should necessarily know the structural pattern of adi tala, its definite order of counts. Adi tala is a numerical measure consisting of 8 units of time (kala matra) It is a numerical form made of numbers. Instead of conceiving it as the one consisting of 8 counts serially one after another, i.e.1,1,1,1,1,1...., one should know that in this system of aditala, a definite grouping of counts, a kind of ratio or proportion is being maintained. This grouping was not designed or formulated by the silpins. It was Mayan who discovered that this kind of grouping, ratio or proportion is being inherently maintained by and in Nature itself and revealed this principle to the world. This grouping is in the form of (1), (1,1,1), (1,1), (1,1). When this is demonstrated with the movement of hand, it is expressed as 1 beat of 1 unit, a fling of 3 units, one beat and one fling, each of one unit, one beat and one fling each of one unit. This could be said as the form assumed by aditala. (Do not forget that these are the measured vibrations or pulsations). This vibration takes place repeatedly

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for ever. Musical sound gets energised by this (tala) and attains a pleasing sound form and it gets modified into a fine musical science. This is the phenomenon that occurs in sound realm. If the same kind of phenomenon takes place in light also what would be the result? There would manifest a charming material form, a pleasing visual musical form. It is the proportionated material form that we call the Vastu form, sculptural form. The measure of vibration has been instrumental in creating this beautiful form. The human foetus, being in the womb of a mother, gets vibrated in the mode of this ashta tala and grows into a well designed body associated with main parts such as head, torso, thigh, leg, etc. In which way? Head = 1 unit, Torso = 3 units, thigh = 2 units and leg = 2 units - in this way on the whole there are 8 units of Time, i.e. 8 proportionated units of form. The body which is framed in this unit-measure, is known as the subtle body; that is the body which is of the nature of energy alone. Apart from the main parts mentioned above, there are four joints of smaller size-feet, knee-cap, neck and crest. Each joint is in the measure of ¼ unit. Only after this measure of 4 × ¼ i.e. one unit, gets associated with subtle body, there occurs movement in that body. It is this form associated

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with 9 units in this way, that is called the gross body[1]. The body which was with 8 units in its subtle state, has grown into a full fledged gross form associated with 9 units[2]. If keenly observed, it would be clear that the body of 8 units gets modified into the body of 9 units in order to assume a

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1 It becomes evident here that matter is present in energy and that matter is the source of modification of bodies. That is why, it was pointed out earlier that Vaastu itself is vastu and vastu itself is vaastu. Mayan explains this phenomenon that just as a letter is formed by the union of vowel and consonant, even so the body is created."This sort of occurrence is the very nature of energy and matter" - says Mayan. "meyyoli uyiroli sivnutal iyalbe" - Mayasutra. One more point: Between body and soul, which gets created first? Obviously it is the body (consonant) that originates first; then the soul gets united and changes into complete letter.

2 The luminuous sperm which enters into a mother's womb in the count of 8, at the stage of full growth gets modified so as to be in the count of 9 and finally comes out as a full grown child. That which is in the count of 8 at subtle state, turns out to be in the count of 9 at the gross state. That which is in that form at its seed or subtle state, (nishkala) takes upon a form, being in the count of 9 and turns into a visible shape. It is the energy of Time that makes the formless into a formed one; it endows a relevant form. The intermediary state between 8 and 9 is known as the egg state. Agastyar's Sakaladhikara and the Saivagamas denote this state by the term 'misra' -meaning the combined. (combined state of the formless and form) ''सकलनिष्कलमिश्र विभागतः वपुः परमेष्ठिनः'' - the first verse of the first chapter of Sakaladhikara. It further states : ''तदचलं च चलं द्विविधं वपुः'' That is, the Vastu is conceived in two ways-moveable and immoveable; mobile and motionless. It is immoveable or motionless, at the stage in which it transcends the reach of Time or limitations of Time. It becomes mobile, moveable, when it subjects itself to the workings of Time. Therefore, it becomes evidently ascertained that the image designed by the Silpins and installed in the main shrine is, in reality, the form of God, static and immobile form. There should not occur any discrepancy in the proportionate measures of that form, while designing it.

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well-designed complete form and movement. This is known to be a tamasic form (tamas, here does not mean darkness; it denotes gross state; fully manifest state). Tamas is another name for the material form. It should be noted here that by this addition of one unit, neither the weight of the body nor its thickness gets changed. Was it not an atomic space in which all these units were present? Only the atom, the energy of the atom has changed into gross body[1]. It is this system of 8 units that has been termed in the Vastu tradition as ashta tala, mula tala. 1 unit measure pertaining to the Primal Substance; and in the musical tradition it is called adi tala. This is how the Silpins have designed all the images, especially the dhruva beras, immobile forms with a definite system of proportionate measures and rendered an everlasting presence of the divinity in those forms. I want to emphasise the point that the image, installed in the main shrine and called mula bimba, actually denotes the Supreme Reality which is in motionless but vibrant state. This is how

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1 The Image of God is actually the mature effect of the technique of utilising the atomic energy for creative and beneficial purposes. Even a temple building is in one way, the image of God. It could be explained as the architectural sculpture. We, as the technicians of vaastu, call it 'praasaada vaastu'. Feel elated by realising the fact that Indian Science has advanced towards the cumulative welfare of the entire human community. Indian atomic science has never aimed at destruction.

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the Supreme Reality which is so in its subtle state, has been made to assume the gross form through the mathematical order of Vaastu. It is this image/form that becomes worthy of worship and of various sacred activities or rituals related to that worship. Though this point may be elaborated further, owing to the constraint of time, I conclude here by saying one important point in addition.

Generally, it has been held that Sabda Veda, Gandharva Veda, Naatya Veda and Sthaapatya Veda[1]-all these four are the secondary Vedas (Upa Vedas). In the time of yore, these could have been the Main or Principal Vedas. "Upa Veda" is an unjustifiable appellation. Having effected a great change in this unjustifiable usage of the term Upa Veda and having made them to be called "the most directly useful Vedas deserving ever-relevancy and applicability, our Indian culture has blossomed from these and has flourished well. Let us stick on to this view. Let us propagate this justifiable view

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[1] From time immemorial, the followers of Vaastu tradition have been holding the concept of fivefold-science which includes poetry, music, dance, sculpture and architecture. Kindly observe that for all these five sciences, the system of time unit or that of the unit of pulsation has been the basic grammar. But out of these five we have given importance only to the first three in the name of 'mut-tamil' and celebrate. Should we not hold and celebrate in the name of aintamil (fivefold tamil)? When shall dawn such awareness? Let us pray the Great Time God.

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throughout the world and let us inspire and cheer up the people with the profoundity of this reasonable concept. Let us firmly hold the view that all these four relevant Vedas, are capable of putting forth the root, branches, leaves, flowers and fruits of Indian Spiritual Culture, the science based culture. Let us sing the glory of Mayan who has given to us this wonderful gift of the tradition of Vaastu science. Let us always remember how Valmiki has glorified Mayan:

'मयोनाम महातेजा मायावी वानरर्रिषभ'

"Mayonama maha teja mayavi vanararsabha."

"This is one by name Maayaa; he is with Supreme brilliance; O, (Hanuman) the lord of the monkeys! Know him that he is endowed with the power of accomplishing the cosmic deeds."

Therefore, with all certainty, it is maintained that the Images of God designed in human form are by all means, the blissful forms, the forms of divine grace, fit for worship. It is further ascertained that care should be taken to see that no discordant note (apasvara) no discrepancy in measure creeps into the designing of such forms. What would happen if this rule is violated! The Vaastu Sastra strikes a serious note of caution:

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मानहीने महाव्याधी अधिके कर्तृनाशनं
तस्मात् सर्वप्रयत्नेन कारयेत् लक्षणन्वितम्

"mana hine maha vyadhi adhike kartr nasanam
tasmat sarva prayatnena karyet laksananvitam"

"If there is decrease in measure, severe diseases would afflict; if there is increase in measure the person who patronises, would die. Therefore with all efforts and cautions, one should design the image in such a way as to be associated with all the essential features and lineaments."

What does the Agamic scipture which sees the cosmic nature with the discerning eye of Vaastu science, speaks of the importance of measure!

मानहीने महाव्याधिः अधिके शत्रुवर्धनम्
नाहं हीने विनाशं स्यात् तत्वृद्धि स्यात् क्षयङ्करम्
प्रमाणहीने दारिद्रियं अधिके दारनाशनम्
लम्बमान विहीने तु राजराष्ट्रस्य दोषकृत्
उन्मानाधिके हीनेशिल्पिनं हन्ति देशिकम्
सर्वलक्षण युक्तचेत् सर्वशिद्धि प्रदायकम्

"manahine mahavyadhi adhike satra vardhanam;
naaham hine vinasam syat, tadvrttisyat ksayayankaram
pramana hine daridryam adhike daranasanam
lambamana vihine tu rajarasthrasya doshakrt
upamanadhike hine silpinam hanti desikam
sarva laksana yuktam cet sarvasiddhi pradayakam"

— Karanagama : 11: 67-69

"Because of decrease in length - measure, severe disease would affect; increase in that measure results in the increase of enemies; decrease in girth - measure effects destruction; increase in girth measure results in decay;

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decrease in breadth results in poverty and insufficiency; increase in breadth results in the sudden demise of the spouse. Any discrepancy in the measure of plumb line results in the pollution and dirt of the country. The increase and decrease in the measure of interspace (upamana) results in troubles and turmoils of the Silpi and Guru. If the image is endowed with all the essential features and lineaments it is capable of yielding all the desired fruits."

मानेन निर्मिते बिम्बे स्वयं आभाति दैवतम् ।।

"manena nirmite bimbe svayam abhati daivatam"

- Makutotaagama:

"In the image designed in strict accordance with the ordained measures, the Deity presents itself even before invocation."

Appending the Agamic texts which declare that in the image designed according to the measures of Vastu and Vaastu, the vibrant presence of the Divine takes place of its own accord, I conclude my speech.

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Due to the fruit of the research on this theme and due to my deep emotional affinity that has dawned on me towards this traditional profession, I was fortunate to have the blissful experince of being in total identity with the Supreme; to have an advaitic experience, through this science of image designing. I saw that my own aesthetic feelings and consciousness are assuming their own respective visual forms, just in front of my very eyes and I was delighted and enjoyed such occurrence. In all my new creations I experienced this in all its totality. So I said : "Silpi himself turns into Silpa; the poet himself turns into poetry."

"Verily He is the Silpi; and verily He is the Silpa as well!".

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1 My friends filmed a video documentary under the name 'A living tradition - a shilpi speaks' I spoke in Tamil. It is there that I spoke this statement. That documentation won the President of India award in the year 1991.

History reveals and instructs that since the Silpis had not spoken or expounded the basic principles related to this tradition, lot of confusions and distortions have taken place in the cultured realm. Since I have born in the tradition of Silpis, I was able to understand the science of Silpa, the essentials of Silpa and the principle of cosmic creation. To the extent possible, I have provided and poured over here the essentials of the science. It is upto you to take up the maximum and walk with the sense of pride.

Let long live the sacred and divine tradition formulated and systematised by Mayan.

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"रसो वै सः, सो वै रसिकः"

"raso vai sah: so vai rasikah"

"He is, indeed the delighting essence of consciousness; and He is indeed the delighted experiencer and appreciator."

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CONCLUSION

1. Is there a definite and befitting form for God?
   Yes. It is this form that is installed in temples.

2. What is the form of that God?
   All the worldly objects are indeed His own forms. However, His basic and root-form, the essential and innate form, is the human form.

3. Who discovered and designed such form for God?
   He was Brahma Rishi Mayan[1] It was Mayan who saw this form within his own inner heart, measured it, designed it and embellished it. He was a scientific genius as well, who established this form through the science of Vastu and Vaastu.

4. How was that form ascertained and firmly established?
   It was revealed through the mathematical science of 'time' and 'space' which Mayan was able to understand and over which he was able to attain unparalleled mastery.

5. When did the tradition of vaastu originate?
   Originated many thousands of years ago.

6. What is the contribution made by the Vaastu tradition?
   To render the visible form for the invisible God (Brahmam) and install it in front of our eyes and then enable us to experience this form by seeing it with deep involvement and identity and thereby to

[1] One of the celebrated twin epics Silapppadikaram authored by Ilango Adigal, 1800 years ago, mentions the tradition of Mayan and describes Mayan as the tradition builder.

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experience the ineffable spiritual bliss / Supreme bliss, even while being in this world - these are the praise worthy contribution of this tradition.

(It is this joy that effects spiritual vigour. Through this spiritual vigour we gain in this worldly life, physical comforts, intellectual sharpness, higher perfections of life and a state of well-being; through this, it is possible for us to experience supreme bliss even while engaged in worldly affairs. It is vaastu vijnana that enables us to accomplish all these.)

Note:- Because of time-constraint, I have not touched upon Indian aesthetics and religion in my speech.

In addition to the already existing threefold Tamil - poetry, music and dance, there are two more aspects of Tamil - sculpture and architecture (silpa and prasada) and the conventional usage should be aintamil - fivefold Tamil. "Atleast from the beginning of the 21st century, let this usage of aintamil come into vogue throughout the world over. Let Mayan render his help and guidance for this" - With this supplication I bow down before Brahma Rishi Mayan and conclude my speech.

—Dr.V.Ganapati Sthapati[1]

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[1] * Former Principal, The Govt.College of Architecture and Sculpture, Mamallapuram.

* Founder and Research Director, Vaastu Vedic Research Foundation, Chennai.

* Chief editor, Vaastu Purusha, Research Journal quarterly.

* Architect, Builder and Sculptor, by profession.

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Supportive Scriptures

1. Mayamata Vastu Shastras.
2. Maanasara Vaastu Shastra.
3. Aintira Matham.
4 Mayasura's Surya Siddhanta.
5. Mayan's Aintiram.
6. Mayan's Sirpamaa-Chennool.
7. Makutagamam.
8. Kaaranaagamam.
9. Suprabedagamam.
10. Vaatulaagamam.
11. Mrigendraagamam.
12. Vaastu Sutropanishad.
13. Shilpa Vidya Rahasyopanishad.
14. Taittriya Upanishad.
15. Tejabindopanishad.
16. Srimad Bhaagavata Mahapuranam.
17. Skanda Mahapuranam.
18. Robert Lawlor's discovery of material forms of the world, as musical forms.
19. Sirpa Chennool (Iconometry).

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A Study of the Sthapati's text

"Who Created God?"

highlighting the importance of the system of Vaastu measures.

— Dr.S.P.Sabharathnam.

This world itself, is a conglomeration of innumerable worlds - the world of language, the world of literature, the world of grammar, of music, of sculpture, of architecture, of art and science, of history, of culture, of archeology, of engineering, of technology ... and in this way, the number of such constituent and confluent worlds would be ever in increase. There does exist an effective science which is capable of maintaining the regulated function and rhythmic movement of all these worlds. That effective science is known as the science of Vaastu. The subtle concepts and principles of such Vaastu science, its undergoing roots that have deeply penetrated into the worlds mentioned above and not mentioned as well, have not been noticed and understood well. Because of such failure and negligence, most of the significant principles and concepts of cosmic science still remain beyond comprehension. Some of the

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important and basic principles of such Vaastu science that are essentially needed for all these worlds, have been copiously dealt with in this book by Dr.V.Ganapati Sthapati. As he says in his conclusion, he has generously outpòured to the extent possible. Now it is the duty incumbently lying with the readers, who are intent on gaining spiritual mind to grasp the outpoured matters in large measure and be benefitted.

Actually, this book is the extended and enlarged form of the research paper presented by Dr.V.Ganapati Sthapati in a two day seminar on Vaishnava Agamas, conducted by the Department of Vaishnavism, University of Madras. The research paper was presented to deal with the vibrant presence of divinity (sannidhya), effected through the system of proportionate measures according to Vaastu science, in the image of God installed immovably in the main shrine (dhruva bera) (The exact topic is **'dhruva bera sannidhya and sila parimana'**). A befitting occasion that occured to our Sthapati to speak in the seminar on the vibrant presence of Divinity due to Vaastu measures, was indeed the one that came to him through space i.e. space-oriented approach. He has utilised this good occasion, this space-oriented context in his own specific and inimitable way, so as to yield maximum benefits for us, the readers. Even an insignificant and shapeless object or material would gain a well defined

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and charming form through the dextrous operation of a traditional Silpi. So there is no wonder that the topic given to our Sthapati has assumed such a great and scientific form through his systematic treatment.

There are many important factors such as measures, installation, systems of worship etc. that are instrumental in effecting the vibrant presence of divinity in the installed image of God. Among these factors, to what extent the system of Vaastu measure is held to be important? This is the exact theme assigned to our Sthapati. In fact our Sthapati presented his paper only on this caption. But the exact title of the present book is **"Who created God?"**. That is, a very subtle theme, a formless theme assigned to our Sthapati has assumed a well manifest gross form, a well documented book form, in such a way as to reveal the great cosmic scientist who created God through a definite mathematical order, to enable us know that particular human form, which first designed the form of God. Is this not the wonder of formless becoming the formed one! The very appearance of this book indicates evidently the wonder of bringing the invisible and formless one to the level of visible and formed one, which designing is the specific technique of Vaastu Science.

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I consider that it would be pertinent to point out the core and the central theme of this book through our Sthapati's own words :*"It is under this congenial and conducive context, the two fundamental questions related to the vibrant presence of the divinity in the installed image* ***(dhruva bera sannidhya)*** *and the proportionate measures* ***(Vaastu pada mana)*** *of the image* ***(sila parimana)*** *and the matters such as the rules and process of installation* ***(pratistha vidhi)*** *and those of worship* ***(puja vidhana)*** *that were codified based on these* ***(i.e. bera and parimana)*** *are taken up as the core subject of this seminar. I whole heartedly welcome these befitting themes of the present seminar. These are the subject matters that are not only fit for detailed research to be undertaken by the University Department, but also the essential truths to have fundamentally been known to the archakas and the silpis who are working in this field and to the common people as well. I hope, that this kind of research oriented effort would,by and large, help in warding off the superstitious ideas that have clouded around and concealed the process of worship. Here, I wish to particularise that, among the four themes mentioned above, dhruva bera sannidhya and sila parimana - these two are very basic themes. Even here, the function assigned to me is to establish the fact that among these two basic themes, dhruva bera sannidhya*

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is primarily based on sila parimana."

It is based on this central theme of the system of proportionate measures pertaining and applicable to image making, that a detailed exposition on the unrivalled Architect who first identified and designed the form of God, grows to a finer proportions; evolves into a good shape to yield the desired fruit; it unfolds itself, emitting the fragrance of Vaastu science.

Before setting down my own views and reflections on this book, I wish to make clear some of the important truths and principles related to 'dhruva bera sannidhya'. An understanding of such truths and principles would help the reader to comprehend the total richness of truth and authenticity of the principles and concepts detailed by our Sthapati in this book.

The most instrumental and basic factor for the vibrant presence of the divinity in the installed image, the most energising factor for it, is nothing but the system of proportionate measures, applicable to image (sila parimana). There does not prevail even an iota of doubt on this point. Only if the measures of an image are proportionately maintained and applied, that particular image becomes fit for the next phase, that is, installation (prathistha.)

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Consequent to installation, that which is taken up for deep study is the system of worship (puja vidhana), since the system of worship is applicable only to the installed image. Therefore, it is a rightful claim to say that it is sila parimana that becomes instrumental to installation (pratistha) and worshipful process (puja vidhana).

Then the question arises :"If it is true that only the system of proportionate measure is the main factor for the vibrant presence of divinity in the installed image, then for what purpose these installation and process of worship have been recommended and detailed? The answer is :"These are very much needed to stabilise the vibrant presence of divinity and to make it operate in different ways to yield the desired fruits for the devotees."

The significant factor to observe is that, the mathematical order formulated in the science of Vaastu reveals the dynamic form, the vibrant form in an object or the relevant material which was formerly bereft of any feature of distinct form. (Among the different shades of meaning of the word 'silpa', is to reveal, to manifest). Pratishtha is the act of installing that fully manifest form, that is the form associated with evidently visible features of form, within the enclosed space known as the main shrine (garbha gruha), or known as the marked boundary of the

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temple. In fact this marked boundary of a temple itself is a formless combine, circumscribed according to the cosmic principles of the Vaastu science. Puja vidhana is the systematised process of time-bound worship in order to make the installed image function in such a way as to effect the prosperity of city/town/village, wealth and health for their residents; to make it function for the blissful and beatific state of all the living beings. Therefore, pratistha and puja vidhana are neither purposeless nor redundant. But the legitimate and important point to be hammered into the mind is this : only if the proportionate measures are applied and observed in strict accordance with the rules of Vaastu, the activities such as pratistha and puja vidhana related to that image will become meaningful and fruitful. The discrepancies and violations that occur with regard to the measures would even affect pratistha and puja, and thereby, give room for the occurence of negative effects and inauspiciousness. That is why, to drive home this point, our Sthapati has provided the most consistent and authentic quotation.

मानहीने महाव्याधी अधिके कर्तृनाशनं
तस्मात् सर्वप्रयत्नेन कारयेत् लक्षणान्वितम्

"On the decrease of ordained measures, diseases would occur., on the increase of these, the one who patronises such act would die. Therefore, with all efforts, one should sculpt the image according to prescribed rules and lineaments." One could hear the same tone of

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caution in respect of measures as being echoed even in the Agamas:

मानहीने महाव्याधिः अधिके शत्रुवर्धनम्
नाहं हीने विनाशं स्यात् तत्वृद्धि स्यात् क्षययङ्करम्
प्रमाणहीने दारिद्रियं अधिके दारनाशनम्
लम्बमान विहीने तु राजराष्ट्रस्य दोषकृत्
उन्मानाधिके हीनेशिल्पिनं हन्ति देशिकम्
सर्वलक्षण युक्तंचेत् सर्वसिद्धि प्रदायकम्

— Karanagam : Purva 11:67-69

"On the decrease of measure, diseases would occur; on the increase of measure, there would be increase of the enemies; on the decrease of circumference, destruction would occur; the increase of circumferential measure would result in deterioration of life. The decrease of breadth would yield poverty; and the increase of breadth would result in the death of spouse. The discrepancies in respect of height would seriously affect the country and its ruler. The discrepancy of increase and decrease of interspace would be detrimental to the Silpi and the Guru respectively. If the image is associated with all the essential lineaments prescribed, then it would yield all the desired fruits and accomplishments. Listen to the authoritative statement of the Agamas, which mostly expatiate upon the procedures of worship, going one step further, brings out the efficacy of the measures:

मानेन निर्मिते बिंबे स्वयं आभाति दैवतम् ।

— मकुटोत्तरागमः 7:18

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"The Deity shinesforth with vibrancy, of its own accord, in that image which has been designed according to the prescribed proportionate measures." — **Makutotharagamam.**

The term 'abhati' denotes the spontaneous presence of divinity in the image. When an image is designed in strict accordance with the ordained system of measures, there occurs the spontaneous and immediate presence of divinity, even without installation and related rituals.

One more point is to be stated here. The so called 'proportionate measure' is not the one that limits and shapes the form-design of the image alone; even the installation and procedures of worship are being controlled by the proportionate duration (proportionate time measure.)

"Such and such form should be installed within the span of so much time."

"Such and such offering should be done within the prescribed time-limit."

- like these, there are so much restrictions for the duration of each phase of temple-rituals. The limited duration for ritualistic activities is obviously related to time-units.

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कटिकाद्वौ भवेत् स्नानं कटिकैकार्चनं भवत्
कटिकार्धम्तु नैवेद्यं बलिदानंतु तत्समं
नित्याग्निकार्यं अर्धम्तु नित्योत्सवंत्रिनाडिका
स्तोत्र सङ्गीत नृत्तेषु सप्तार्धं चुलुकोदकम्

— कारणागमः पूर्व - 30:442 - 443

"48 minutes for the ceremonial bath; 24 minutes for adoration; 12 minutes for offering the eatables; 12 minutes for offering the rice-ball (bali); daily festival to be completed within 72 minutes; 168 minutes for singing the hymns, rendering of music and dance; 12 minutes for offering the handful of water."

— Karanagama, Purva : 30-442-443

This indicates that there are ordained for the archakas, certain limitations of time, related to various aspects of worship, in the same way as certain limitations of measures related to image-making are stipulated for the sthapatis.

मन्त्रहीने तु मरणं क्रियाहीने तु व्याधयः ॥

— कारणागमः पूर्व - 30:437

"If there occurs deficiency in mantras, there would occur untimely death; (to whom? - for the doer, one who patronises and one who watches), on the occurance of deficiency in the essential rituals, include diseases would affect."

The Vaastu Satra says that there would occur severe diseases if there is discrepancy in ritualistic actions

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(kriyas). Therefore, it is evident that not only the discrepancies related to the proportionate measures but also those related to the rituals do result in the occurence of severe diseases.

But there is a significant fact to be observed here. Even if discrepancies in mantras, kriyas and the materials necessary for puja occur knowingly or unknowingly, there is a licence for the archakas to pray for excuses :

मन्त्रहीनं क्रियाहीनं द्रव्यहीनंतु यत्कृतम्
तत्सर्वं कृपयादेव क्षमस्व परमेश्वर
— कारणागमः पूर्व- 30:441

"O, the Supreme Lord, in view of your abounding compassion kindly bear with discrepancies that have been committed in recitation in the rituals and in the essential materials needed for worship, have been committed."

An archaka is expected to recite this verse at the end of puja. But think it over, can a Sthapati entreat in this way? "O Lord, I have designed the image by applying the supreme variety of eight-unit system instead of applying the supreme variety of ten-unit system. Kindly bear with this ...!" No Sthapati is allowed to pray like this. These Sthapatis create the images taking care to see that there does not occur discrepancies in the applicable proportionate measures, not even to the tune of smallest unit.

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Therefore, it is evident that as far as the worshipful images are concerned, the system of proportionate measures plays the most dominant role. Consequently, it becomes ascertained that the sense of responsibility and the sense of meticulousness are more with Sthapati, than with archakas. These points, I am to state evidently and emphatically, being myself an archaka. I do hope that all those archakas who are well versed in the Agamas would agree with these points.

Now let us come more close to the matter of Vaastu which first discovered the inherent Image of God.

Supreme knowledge related to the Absolute Lord and the supreme knowledge related to the Image (Brahma jnana and Pratima jnana):

Brahma jnana is that which is related to the Supreme Reality and Pratima jnana is that which is related to the essential form and image of that Reality. By which means Brahma-jnana could be attained in its completeness? The well-settled answer to this question is that, only by Pratima-jnana, the extolled Brahma jnana could be gained in its entirety. Through some branches of spiritual science, only certain aspects of Brahma-jnana could be known; not the entire range of aspects. The one and the only spiritual science is Pratima vijnana, which enables not only to realise wholly the exact nature of

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Brahman but also to experience and attain the supreme state of Brahman. Unfortunately, the philosophical systems and religious systems of India have neglected such foremost and supreme spiritual science known as Pratima jnana for the past fifteen centuries now atleast. Spiritual ignorance and spiritual weakness have resulted in so many ways and shapes due to this irrectifiable negligence of Pratima-jnana.

More or less 1500 years ago, an unwanted and baseless confusion and ambiguity were created in the field of Brahma-vijnana. The worship of Supreme Brahman was classified into two - the worship of Attributeless Reality (Nirguna Brahman) and the worship of Attributed Reality (Saguna Brahman). (Both the Vaastu and Agama denote nirguna and saguna by the specific terms niskala and sakala respectively.) It was repeatedly preached that nirguna-upasana was superior and saguna upasana was inferior. The mockery in this sort of preach was that, the same acharya who instructed on the supremacy of nirguna upasana and the inferiority of saguna upasana had installed so many images and yantras in various places violating the Agamic and Vasstu rules. His saguna-activities outnumbered the activities of those who diligently did saguna upasana. He composed many hymns and treatises dealing with saguna-upasana. Those who supported and practised nirguna-upasana were not able

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to understand even the smallest aspect of the significance and subtlety of Pratima-vijnana.

According to Vaastu science niskala is not to be understood as the absolute formless. It is not the state completely bereft of form. The most subtle and unmanifest form is niskala and the gross and manifest form is sakala. The intermediary state, mediating between the subtle state and the gross state is known as sakala-niskala.

To realise the inherent nature of the subtle state through gross state and to attain oneness with the subtle state through gross state - these are the most energetic and supreme spiritual practices enunciated by the traditions of Vaastu and Agama. The Ajitagama states that one should know the state of niskala through sakala in the same way as one knows the nature of fragrance through the pertinent flower. (What our Sthapati points out in this text is that, it is niskala that presents itself as sakala and the same niskala itself presents in the form of dhruva bera of the main shrine.)

The central concept of the Upanisads is : Brahman is that one, by knowing which all other things become known evidently. The indicated meaning is that Brahma-jnana is

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inclusive of all sciences and all practices. The same concept has been stated with a technical stress in the Vaastu Sutropanishad.(2:16)

रेखाज्ञानं सर्वं इति ज्ञेयम् - Meaning : "It should be known that the knowledge related to pratima which is designed through cross lines and vertical lines is inclusive of all branches of knowledge." रूपज्ञानात् यज्ञः प्रभवति लोके - even this statement occurs in the commentary on this Vaastu Sutropanishad (6:25). "Brahma jnana, the attainment of which is akin to yajna manifests in the world through the knowledge of image only." That which enables one to attain and experience his total identity with the Supreme Reality is pratima jnana only. If it be argued that image worship is of inferior kind and it is not needed for any aspirant, then the mantras of the Vedas and the Agamas could not have been revealed and received. Keeping this point in mind one should understand the views set forth by our Sthapati in this work: "This is the first scientific quest undertaken by man. We have neglected it. The Vedas denote this mulam by a very generic term 'Brahman' and emphatically ascertains that it is only one and at the same time it declares that Brahman is all. Another Upanishad by name 'Silpa Vidya Rahasyopanishad' presents the same idea in a different manner. It says : जगत् सर्वं शिल्पमेव भवति - All the objects, structures and forms of the worlds

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are the manifest forms of Silpa only" - this is the meaning of that great statement. When it is said that 'Brahman is all' and 'Silpa is all', is not one inclined to ask that are the Brahman and Silpa one and the same. I think perhaps you would not be convinced now if it is said 'yes.' But the complete study of this paper would make you accept this point. The main motive of this research work is to enable you understand the nature of Brahman and Silpa and accept that they are one and the same.

With all the needed and supportive statements and with all the proofs I have said 'yes.'

It was Mayan who discovered the mathematical order, the system of proportionate measures pertaining to the science of Image, which, in reality, is the science of Absolute Reality and it was he who discovered it wholly without any contradiction and inconsistency, without anamoly and ambiguity and it was he who presented this order as the Vastu jnana and Vaastu vijnana.

Both the Pratima vijnana and Vaastu vijnana are one and the same. While the Upanishads denote the eternal 'mulam' by the term 'sat', both the Agamas and Silpa sastras call it 'Vastu' only. The Agamas, while proceeding to prove the existence of Primal Reality through logical reasoning and inferential reflection, denotes the process of proof only as

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'Vastu niscaya' (i.e. ascertainment of the Eternal Relaity) and not as sat-niscaya. Sat is a very significant synonym for 'Vastu'. But, not realising the significance of rupa jnana - the science of image, the Vedic experts of medieval period got bewildered to such an extent that they considered Sat as different from Vastu. Those who repeatedly propagated that, Brahman itself turns into the world and the worldly objects, however, shut their eyes to perceive directly the perceptible cosmic phenomenon of Vastu turning into Vaastu. Because of their biased and distorted explanations and commentaries, the highly significant terms of Vaastu science, such as sutra, guna, sutratman, purusha, spanda, abhasa, brahma sutra, etc., lost their Vaastu identity and these words were considered as belonging to the order lying beyond the material world.

Vaastu Vijnana was relegated in such a way that the people were inclined to consider that Vaastu Purusha was a demon who was troubling the whole world and that Vaastu Purusha Mandalas were superstitious jugglaries. To obliterate such baseless views, it is incumbent on the reader to read and realise the important principles and facts which have been revealed by our Sthapati in this book. "Vaastu Sastra is a science-based scripture. The words Vastu and

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Vaastu are undoubtedly the scientific terms and Vastu and Vaastu are indeed the scientific substances" - says our Sthapati. This is how he demystifies the concepts of Vaastu science.

Vastu is the Supreme Reality which shines forth as the all pervasive **mulam** and as the basic support and substratum of all the existents. Vastu gets itself transformed into the moveable and immoveable objects, into rational and irrational beings and into the worlds and worldly objects. Here, we are not expected to raise the question as to why this Vastu reveals itself in this way. To be in eternal manifestation is the very essential and inherent nature of that Reality.

What St.Thiruvalluvar speaks of the one Reality associated with 8 qualities is none other than this Vaastu Purusha. The Vastu which shines forth as the respository of the celebrated eight qualities, stabilises itself by its own ever-going manifestation. All the manifest objects are indicated by the term Vaastu, a word derived from Vastu. Just as the term **'sakti'** turns into **'saakta', antara** into **aantara,** even so, the Vastu turns into Vaastu. The entire range of existents, right from Brahma upto pole, is nothing but Vaastu. It is surprising and at the same time painful to note that such a

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pregnant term as Vastu - has been neglected by the philosophical and religious worlds. There is no religious system or philosophical system which does not speak of the three aspects of Brahman - namely, sat, cit and ananda -i.e. existence, conciousness and bliss. But these systems have never spoken explicitly or implicitly the truth that, Vastu is that which is associated with the three essential aspects - sat, cit and ananda and that the same Vastu is denoted by such terms as satyam, jnanam, anantam and Brahman and that Vastu itself turns into Vaastu in the same way as Brahman gets itself transformed into the cosmic structure. Here, it is to be pointed out that the Agamic tradition which, having observed the limitations of philosophical and religious system, places itself beyond these systems, has never failed to explain the nature of Vastu, both in its subtle level and gross level. Because the religious systems and philosophical systems have not touched upon this Vastu and Vaastu, the world has not got familiarised itself with these terms. If we just begin to talk about Vastu, at once the hearers begin to ideate that we are going to deal with matters related to some demoniacal being. The world has descended to such a disdainful state. There is no doubt, even to the smallest measure, that Vastu, Vaastu, Vaastu mandala, Vaastu purusha - all these words, are absolute and pure scientific words, bereft of the shades of ambiguity and uncertainty. Vaastu

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Purusha and Purushottama are one and the same. Similarly, Vastu Purusha and Lord Nataraja are one and the same[1]. One should implant this truth very deeply into his heart. "Vastu and Vaastu are basically the scientific words. Vastu and Vaastu are essentially the scientific substances" - this truth as expounded by our Sthapati is to be understood in its full significance. Furthermore, it is to be stated clearly that the verse from Mayamata as quoted by our Sthapati is the quintessence of all the Upanisads which make known and elaborately explain the various states and characteristics of the Supreme Reality. "Since Vastu exists seeded within all the Vaastus such as temples, buildings, etc., our predecessors hold the view that these creations - buildings and others - are, in reality, Vastu only." This is the meaning of the verse quoted from the Mayamata. "Since there is the brilliance of Supreme Reality in all the existents, from Brahma to pole, since there is the vibrant presence of Supreme Reality in all these, one should consider them as the varied forms of Supreme Reality only." - this concept is frequently declared in the Upanisads. Does not the concept of Mayamata verse gets reflected in the concept of the Upanisads? Can we say that Vastu is different from the Supreme Brahman?

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[1] For more details and explanation, see the 'Temples of Space-science' by Dr.V.Ganapati Sthapati.

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Not stopping with propounding that Vastu itself turns into Vaastu, our Sthapati interestingly and inspiringly explains another important point that Vaastu is greater than Vastu, that Vaastu is more praiseworthy than Vastu. Just as it is held that the devotees who make known the blissful state and compassionate nature of the Supreme God through their own etiquette are worthy of more adoration than God himself, even so, it is maintained that the Vaastus which reveal the efficacy of Vaastu, the rhythmic existence of Vastu, the harmonious movement and vibrations of Vaastu are more adorable than Vastu. There cannot be the least possibility of doubt in this statement.

"The mechanism of Vaastu actually renders the formless Vastu into a mirror-image, that could be physically visible and experienced; it transforms the invisible into visible, and having done so, it enables us experience the Vastu itself" - this statement of our Sthapati really seems to be the quintessence of the advanced principles set forth in the scriptures. If this point is kept deeply in mind, a healthy consciousness, that not only the temple but also all the edifices and structures created by the Silpins according to the principles of Vaastu are worthy of being considered as the visible forms of the divinities. How was it possible for

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the Silpins to create such vibrant forms endowed with beauty and charged with divinity? Is it not with the technique of proportionate measures? Is it not with the system of the measures of time-unit subtle to each form and structure? Therefore it becomes settled and ascertained that for the vibrant presence of divinity and effulgence of an image or of any structure, **tala-mana** is the very basic factor.

The Agamas and Silpa sastras conspicuously set forth the scientific principles related to Vastu and Vaastu. Peripherally, both the Agamas and Silpa sastras may seem to be two different branches. But when they are deeply studied from the proper perspective of Vastu and Vaastu, it would be evident that both the Agamas and Silpa sastras have sprouted from one and same root-source. It is only because of their origination or emanation from one and the same source, the matters such as - examination of the ground, process of acquiring it, accurate designing of square-grids (pada vinyasa), lay-out of villages and towns, varieties of Vaastu-mandalas applicable to these, lineaments of images, accurate systems of proportionate measures, constructional process of temples and buildings, etc. - have been explained methodically both in the Agamas and Silpa

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sastras in one and the same way, without even a tinge of contrariety, of distortion and of deviation. The texts of Silpa tradition ordain, that the Silpins should be conversant with the Agamic principles and the Agamas enjoin that the Adi-saivas (archakas) should gain mastership in Vaastu sastras. If this sort of injunction is observed, we could understand well that right from the remotest past, there has been a healthy co-ordination and harmonious interaction between the Silpins and Adi-saivas. Our Sthapati, who has studied extensively both the Agamas and Silpa sastras and who is endowed with commendable traditional skill and experience, has not failed to highlight the harmonious blend prevailing between the Agamic tradition and Silpa tradition. He says: *"It would not be a hyped up view to hold that Vaastu has penetrated into the Agamas and holds a unique place among the Agamic concepts. The grammar of Vaastu remains changeless, free of any distortion or interpolation; remains the same through out all the Agamas. It is not at variance according to the different Agamas. It is the literary work that undergoes variations and modifications; not the basic principles of grammar as such. Literary works are numerous; but the literary grammar is basically only one. Always the grammar is only one. That is why even in the Agamic tradition even now we use to say 'Vaastu laksana', 'Silpa laksana' and*

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so on. That is why Silpins are seen as belonging to the traits of all religions. They are with the vision of equality and equanimity. Therefore, the Agamas, whether they belong to Saivism, Saktheism, Buddhism or Jainism, set forth in detail the methodology of worship related to all the events right from the installation (pratistha) to the festivals (utsava) only after detailing the system of proportionate measures pertaining to the intended image from the view point of Vaastu. Therefore, it is ascertained that the measures as enjoined by the Vaastu and the images designed according to Vaastu are very fundamental matters for all the Agamas and for all the religions."

Several thousands of years ago there appeared in Tamil Nadu a matchless and giantly genious of cosmic science and space science, studied both the Agamas and Silpa sastras and gained an unparalleled mastership over these Scriptures. Not only through out the length and breadth of India, but also through out the entire global stretch, he imprinted his foot steps and embellished the entire range of this world with his wonderful sculptural and architectural creations. This supreme genious was Mayan, who has been frequently extolled as **'Maha kavi'** (meaning, the Great-Creator). In the vedic usage, the exact meaning of the word **Kavi** is the creator; one who designs and

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compose. The words 'kavim kavinam' occurring in the vedic mantra pertaining to Lord Ganapati, actually mean "the Primal creator who has created all the deities designated for creation." Mayan was a great creative scientist. He was a great Silpi belonging to the pristine Tamil tradition, who declared with confidence and certitude: "I created innumerable living beings; I designed and created so many words and languages." This great Silpi of the blissful Tamil tradition, having ascended to the highest point of perfection in the mathematical order & cosmos and space, built so many wonderful edifices and palaces for the human beings, celestial beings and the non-celestial beings (asuras). "Mayan was the Master-Architect for the asuras; and Viswakarma was the Master-Architect for the devas" - this sort of mythical statement was fabricated in later periods and there is no truth in it. There is no doubt that Mayan and Viswakarma were one and the same person. Viswakarma is an alternate name for Mayan. He was so called only in the sense of 'creator of all things'.

The first Preceptor (acharya) for the revelation of Silpa texts was this Mayan himself, the poet of Architecture or the Supreme Poet and the Supreme Architect. A text by name 'Agama' written by him in pure Tamil style, is available today. Some chapters of the Mayagama written by him in Sanskrit are also available now. Maya who designed,

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composed and created vibrant buildings as well as rhythmic poems innumerably, did not produce them without any numerical system. Mayan was really an unrivalled scientist, who, of his own accord, perceived and realised the secrets of cosmic vibration, its aspect of measures, the manifesting states of the Primal Substance and systematised them. Only if the subtle principles of Silpa expounded by Mayan based on cosmic science, are understood atleast to some extent, it would be possible to understand some of the Vedic suktas and Agamic themes that seem to be riddles and secret codes. All those institutions related to the study of the Vedas and Agamas and all the so-called vedic experts should note down that the works of Mayan are essentially needed for the unbiased understanding of the Vedas and Agamas.

It is to be observed that in his scriptural creations Aintiram, Sirpamac-cennul, Pranava Vedam etc., Mayan describes the features of the forms of Supreme Gods such as Sivalinga, Nataraja, Dakshinamurthi, Somaskanda, etc., and explains the scientific principles behind them. In these books, he provides absolutely pure expositions based on the science of sound and light, without giving place for even a single reference to the mythological events. All the principles and concepts set forth in the works of Mayan are inspiringly pleasing and exhilarating, being free from fabrications or imaginary concepts. They are the golden precepts undefiled

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by the falsities.

The forms of Gods explained in the Agamas and Silpa sastras are indeed the forms rooted in space science. *"Since all the creations such as houses, temples, sculptural forms, which are denoted by the common term Vaastu are the forms and structures rooted in the science of space and time, the worshipful images and the various processes of worship remain fruitful and beneficient." "All the cosmic events are indeed the events of science. It is the beatific effect of these scientific events that we experience in Temples"* - in these statements, our Sthapati clearly brings out this scientific background.

All the forms of Gods depicted by Mayan in his books had been in vogue, even before Vyasa provided a mythological background to these forms in the Puranas written by him. This point becomes evident on the deep study of the Vatulagama and the Skanda Purana. Among the scientific principles and subtleties of divine images set forth by Mayan, the foremost and the most supreme are the principles behind the form of Nataraja. The form of Nataraja is the most Primal Form (mula bimba). To put it in Sthapati's words, it is the original 'dhruva bera'. The dhruva bera installed in the main shrine is nothing but the image of this original form. Dhruva bera is that which shines forth as

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immoveable and static, transcending the realm of Time. While expressing this view, our Sthapati states :*"The silpins of olden time denoted **acala bimba** by the term **'Viswa brahman'** and the **cala bimba,** by the term **Viswakarman.** It could be seen that this denotation is similar to the Agamic tradition according to which **cala** is karmarca and **acala** is dhruva bera. From the perspective of Vaastu science, acala denotes the existing state of Supreme Brahman and cala denotes the dynamic and functional state of that Supreme Brahman. In English, it may be said that acala is potential state and cala is the kinetic state. It is to be understood that dhruva bera and karmarca remain as indicative of this scientific subtlety and background. It is to be noted that acala bimba and cala bimba are not to be taken as to mean, in the worldly sense, the immobile and the mobile."* -this explanation given by our Sthapati is to be repeatedly read and retained. This is an important view rooted in science, related to the science of form. It becomes inevitably necessary to understand more and more elaborately, the view put forth by our Sthapati.

There is a significant form which shines forth in its immobile state as the ever-existing Reality, as Dhruva. That significant form is the Primal Form; root-form. If it is to be expressed in the words of Mayan, it is rupa-mula; it is the

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very source of origin for all the forms which are perceived. Only from that basic source-form there emerges trillions and trillions of forms.

Among the Agamas which copiously expound the subtle principles of the science of form-generation, the Makutagama and the Vatulagama are held to be very important. Let us see first, what the Makutagama states.

सृष्व्यर्थं लोकरक्षार्थं लोकस्योत्पत्तिकारणं
साधकानां हितार्थाय सङ्ग्रहेत् स्वेच्छयातनुं
पालनार्थं सभावासं दक्षिणेश्वरं अद्भुतम्
सदानृत्तं महाज्योतिस्तम्भालंबनं ईश्वरम्
आनन्दरूपमध्यस्थं शिवं परमकारणम्
तत्सतश्च त्रिधा प्रोक्तं निष्कलं च तथापुनः
सकलनिष्कलं चैव सकलंच यथाक्रमम्

— मकुटागमः II : 604-607a

"For the sake of creational function, for the sake of creation and protection of the worlds, in order to bestow grace upon the worshippers, the Supreme Reality takes upon itself a form through its own power of will. That Supreme Reality presents itself in cit-sabha, facing the direction of south. It is with charming and wonderful features of form; it is eternally dancing; it shines forth as the great luminous pillar; it is of blissful appearance. In the midst of this blissful form, Siva, the ultimate Primal Cause shines forth. The same blissful form of the Lord of Cit-sabha reveals itself subsequently in three different modes - subtle, subtle and gross and gross (niskala, sakala niskala and sakala).

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The image of Sivalinga instilled in the main shrine of a temple is known as sakala-niskala form. Niskala - form is subtler than the form of sakala - niskala. **The blissful form of Nataraja is the source of origin even for this niskala form.** - This is what this Makutagama propounds. So it becomes clear that the form of Nataraja shines forth as the root-form or rupa mula for the emergence of countless forms. Dhruva bera is nothing but this form of Nataraja. This is the very basic principle of the science of form-generation according to the Agamic tradition and Vaastu tradition.

The form of Nataraja, which is dhruva, manifests itself as Sivalinga. This means, Sivalinga is installed in the main shrine as the reflected image of Nataraja, as acala, as dhruva. That is why the Makutagama enjoins that the worshipping archaka, during Siva-puja, should at first abandon the notion as to 'this is sivalinga' and contemplatively hold the view that "this is, in reality, the form of Nataraja which is of the nature of total bliss and effulgence.

पूर्वाकृतिं परित्यज्य सादारूयाकृतिरेवच ।
सादारूयेच तद्ध्वें च विन्यसेत् नृत्तरूपकम् ।
.....
सादारूयस्य च रूपंतु ध्यात्वा मध्ये नटेश्वरम् ॥
(मकुटागमः II: 289-292)

"Having left out the notion of the previous linga-form,

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let him contemplate the form of Natesvara on the upper portion of linga-form known as the form of sadakhya. Let him meditate on the form of Natesvara in the midst of linga-form called sadakhya."

- this is how the Makutagama gives an authentic direction for the archaka. The form, mediated upon in the midst of sivalinga which is the composite form of both formable (sakala) and formless (niskala) is actually the most unique form, transcending even the formless state. That form is the form of Tandavesvara or Nataraja. It is this unique form that is explained by Mayan with minute details. The form of this Nataraja is the ultimate and Supreme (para) form. Compared to this form, even the form of Sivalinga is considered only as penultimate and apara. The para-form takes upon itself the apara form only for the sake of bestowing grace. The Kiranagama states :

"पुंसां अनुग्रहार्थंतु परोपि अपरतां गतः"

"In order to bestow grace upon the bound souls the para-form, though being in its subtle state, assumes upon itself the apara-form."

The root-form is the form of Nataraja and the reflected form or the mirror-image is the form of Sivalinga. (Generally, the image installed in the main shrine of all the temples may be considered as the form

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of linga). For the sake of protection and sustenance, many different forms emerge from Sivalinga. Rupa denotes the form of Nataraja: arupa denotes the form of Sivalinga, pratirupa denotes all other innumerable forms. Keeping these points in mind, if the following mantra of the Rg Veda is carefully read, its exact meaning would flash forth of its own accord :

रूपोरूपो प्रतिरूपो बभूव तनस्यरूपं प्रतिचक्षणाय ।
इन्द्रो मायाभिः पुरुरूप ईयते युक्ताह्यस्य हरयः शतादशः
(ऋक वेदः VI: 47:18)

"Rupa itself turns into arupa and pratirupa. The proliferation of these into many more variant forms is to enable the world to realise the nature of its own essential form. (i.e. the form of Supreme Reality). The Supreme Reality characteristically known as Indra, takes upon itself countless forms through its own power of making everything to be of its own nature. Even the forms of Hari, which are thousands in number are similar to these."

- this is obviously, a settled meaning. But not knowing the scientific background related to Vāstu and Vaastu, not even a single commentator has brought out the exact import of this mantra. Instead of reading it as 'rupo arupo' they had read as 'rupam rupam'. In reprinted text also, this mantra begins only as 'rupam rupam'. In the tradition of adi saivas, this mantra is being recited only as 'rupo arupo'.

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The form of Nataraja, which is mula bimba, holds within itself the fundamental mathematical order pertaining to form-generation. In fact, the very word pratima means the measure of the reflected; the measure of the replica. Ma is the measure that operates with mula rupa. That which operates with the image or replica is pratima.

Just like the usage of bimba and prati bimba, we have the usage of ma and pratima. The Primal mathematical order belonging to mula bimba is modified and applied in many different ways even for prati-bimba. That is why, there is a strict rule that there should not occur any discrepancy in the mathematical system of measure, be it cala bimba or acala bimba.

इन्द्रचापमिवाकाशे दर्पणे प्रतिबिंबवत् ।
इत्येतन्मनसाकल्प्य सकलं निष्कलं भवेत् ।।
— मकुटागमः (I : 89)

"Like the rainbow which appears in the sky, like the reflected form which appears in the mirror, the mula bimba, the Primal Form (sakala) becomes sakala niskala, having resolved to turn into a fully manifest form."

All the forms created according to the traditional science of Vaastu including edifices and buildings, are indeed the structures rooted in pure science, since all these are designed according to the primal mathematical order of *mula bimba*. The Great seer who

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first discovered the mathematical order of the scientific creation was indeed Mayan; the great Rishi who discovered first the rhythmic order of measure belonging to mula bimba was Mayan. Therefore, to say that it was Mayan who first discovered the form of God, who created God in His own mathematical order, is an irrefutable truth and the proposition worthy of greatness and high esteem. The mathematical order discovered by Mayan is inclusive of all the following - cosmic structure, cosmic movement and cosmic harmony.

The cities, towns and villages, buildings, palaces, temples, houses and so forth - all these were created by Mayan according to the cosmic mathematical order and they are still in vibrant existence. When we stand near these constructions, we are able to realise the spiritual vibrations that remain uninterrupted and unretarded even amidst the dilapidated remains of these age old constructions.

All the rules and codifications, technical processes, formulated by Mayan for the construction of forms, structures and buildings, shine forth as the supportive forces for the continued existence of the surrounding universe. Only through the Vaastu tradition, designed and systematised by Mayan, we are able to realise the eternality of the designed constructions.

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"This exalted science of Vaastu has modified the nature and dynamism of the Supreme Reality into a unique grammar, number and numerical form and is keeping it as the Vaastu order. It could be unhesitatingly pointed out that only based on this unique grammar, the Silpins design and sculpt the divine forms, birds, animals, plants and creepers, trees and all other forms charged with divinity; and by these products they have actually created a wonderful spiritual world. Only due to this reason, all the forms designed by our silpins shine forth as unique and specific structures, being entirely different form the artistic creations of other traditions of the world. To put it shortly, it may be said that conscious ideations themselves, being circumscribed by a definite cosmic system, get modified into fascinating and charming forms. Not only this: All the forms designed and created according to this grammar and system remain eternally vibrant. This, in fact, is to be claimed as the acme of Vastu grammar and Vaastu grammar. The forms designed and created by Vaastu eternalise and establish even the Supreme Substance in this earth. Even today we are able to see such vibrant forms which were created hundreds of years ago. It is in fact the science that creates such enduring forms. Such efficacy belongs to science only". - this exposition given by our Sthapati depicts the unique efficacy of Vaastu science systematised by Mayan.

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Sabda prapanca and Artha prapanca - sound universe and light universe.

We have seen earlier that the Supreme Reality known as Vastu is of the nature of manifesting itself continously into the worlds and worldly objects. This manifestation is of two kinds. One kind of manifestation is what is known as **sabda-prapanca,** i.e, the world of sounds, the indicators. Another kind of manifestation is what is known as **artha-prapanca**, i.e., the world of objects, the indicated. Sabda prapanca belongs to sonic universe and artha prapanca belongs to light universe. All the languages of the worlds, dialects, words and sounds and their varieties - these belong to the sabda-prapanca. Likewise, worlds and worldly objects, structures, constructions, buildings and all such things belong to the artha-prapanca. Sabda prapanca and Artha prapanca - these two are inter dependent. Of these two, no one could operate without depending on the other. Nothing could emerge solely without accompaniment of the other. Sound and its meaning emerge simultaneously. Vastu, known as the Sabda Brahman creates the world of sounds. Vaastu, known as the Artha-Brahman creates the world of meanings (i.e. objects). 'OM' known as Vastu-pranava, shines forth simultaneously as om-sound and om-light. Om-sound is identified with Sabda-Brahman and om-light is identified with Artha-Brahman. On further analysis, it would be clear that

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light is the basic source for emergence of sound. "It is the 'luminous mula', luminous substance, that is called Vastu in the Vaastu sastras." Mayan was able to understand very deeply the features of om-sound and om-light and had revealed these truths in his wonderful scriptures. Following the foot steps of Mayan, our Sthapati has well elaborately explained the nature of **mula** in its **sound-aspect** and of **mula** in its **light aspect.** He has also revealed the unique efficacy of the mathematical order formulated by Mayan based on om-sound and om-light,on sonic universe and light universe. "The science of word is that which explains how sounds or sound atoms turns into word-forms in a definite mathematical order. In the same way, the science of mathematical order related to luminous objects that get designed with atoms of light, is known as the science of meaning, the science of existential object. It was Mayan who first discovered and established that the mathematical order, spontaneously operating for both sound and the relevant object (meaning) is only one; i.e., is one and the same." - In this way our Sthapati brings to light the unique place and high esteem held by Mayan among the celebrated rishis of Bharat.

It was stated earlier that only light is the primal source material. Besides being luminous, this light operates as the force of consciousness seeded in Vaastu. That is why our

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Sthapati states that the term 'light' really means consciousness. Light, inner space or heart, consciousness - these are inseparable from each other. Have we not observed earlier that Vastu, the Primal Substance is of the nature of manifesting itself continuously? This continuous process of manifestation takes place only through consciousness ingrained within Vastu. The Agamic texts denote this consciousness by the term 'icchaa' - meaning desire or will. We have seen earlier what the Makutagama states: संग्रहेत् स्वेच्छया तनुम् - i.e. "It assumes form or body through its own will or desire; svechhaya - through its own consciousness or desire. In many Upanisads, such as the Aitareya, Brhadaranyaka, etc., this conscious desire that arises within Vastu, resolving to create or to manifest has been dealt with elaborately. This conscious urge or desire which arises within the inner space or heart is the very basis for manifestation. "Let me become this". "Let this manifest into such and such a form" - in this way, within the Vastu Brahman, there is always an uninterrupted resolve (sankalpa) vitalised by consciousness. This creative consciousness presents itself in the form of luminous streak or luminous thread, which is technically called 'Brahma Sutra' in the Agamas and Silpa sastras. At the beginning stage, there are three primary strands in this thread. These three strands are known as sattva, rajas and tamas. But these three cannot

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be equated with the three **gunas** - sattvika, rajasa and tamasika - that have entered into the realm of internal psychic structure of human beings. We are with definite forms. Vastu also is with a definite form. But can we equate our form with the form of Vastu? No. So also, the three gunas of human beings cannot be equated with the three gunas (strands) of brahma-sutra. These three strands, which are primary at the beginning level, consequently and continuously undergo trillions of variations and differentiations, through the varying frcquencies of vibrations and give rise to innumerable forms. It is the vibrations of consciousness, of luminous thread that become the manifest gross forms.

The vibration of luminous thread or consciousness is called Time. That is why Mayan declares : "உணர்வே காலம்" "It is consciousness that turns into Time." The word **kaala** is derived from the Tamil root 'kaal' which means to emerge, to come out, to emanate. Equating **kaala** with Supreme Reality, Mayan very often speaks about 'Kaala Brahman', 'Kaala purusha', 'Kaala māk kadavul'. Keeping these points in mind, the views put forth by our Sthapati do become worthy of contemplative feast.

"There is a basic source (mula) even for Time. This source is called 'kaala mula'. Our ancestors denoted the

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Primal Reality which is beyond Time, by the term **'adi mula'.** So, adi mula is the Primal Vastu in which Time remains totally absorbed. Kaala is actually the Primal Reality engaged in action. The Primal Reality in which **kaala** remains totally absorbed in the mula, which is action-free, which is with vibrant **existence.** This is also known as Brahman. Time itself turns into image and the same image shines forth in the main shrine as the mula transcending the realm of Time.

It is the state of Supreme Reality of Time, its dynamic state that is called 'Visvakarman' in the Vedic texts. The action-free, but the vibrant state of Reality is held to be Visva-brahman by the Silpins. Even at the state of timelessness, this Reality is vibrant and consequently becomes **Vastu.** " Lord Nataraja presents himself as the totality of Time, as indivisible Time and therefore He is called "kālakālah" (the Great Time operating the cosmic time), kālātītah (beyond the limitations of Time). Absolute Time is that which is free from the proliferating multi-divisions. The phenomenal time or material time is that which is divisible. The characteristics and features of these two kinds of time and the harmony between the time-divisions and the objects of the worlds are elaborately dealth with only in the Agamas and Vaastu sastras; not in the Vedas.(please keep this point in mind.)

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I immensely enjoyed the statement of our Sthapati: *"Only the functional mode of Time is denoted in the Vedic texts as Visvakarman"*. This is true. After all, what is Time itself? It is nothing but the action performed; and nothing but the image/form designed. It cannot be otherwise. "To measure Time in terms of second, multiples of second, hour, etc., - belongs to worldly level. The process of reckoning the Time in terms of events or deeds belongs to the yogic order" - so says the Sarvajnanottaragama :

क्रिया ब्रम्होहि कालंतत् कालं कार्येण गण्यते

— मकुटोत्तरागम :

"Is it not that Time is actually the Brahman engaged in action. That time is measured in terms of the deeds performed by the Brahman." — **Makutottaragama.**

All the divisions of Time, right from the minutest measure known as 'tuti' upto the greatest measure of manvantara and kalpa - have turned into the worldly objects. The worlds and each object of the worlds, are identically associated with the lowest unit and the greatest unit of Time. This is the most important principle set forth in the science of Time (kalajnana) as revealed by Mayan alone. If, for example, we consider an image, the pedestal, i.e. the bottom most line of the pedestal denotes the lowest division of Time and the top most point of the image denotes the greatest unit of Time. In the process of

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Temple construction, the systematic process of placing the first stone (adyestaka vidhi) and that of placing the top most stone (murdhestaka vidhi) denotes the lowest unit of time and the greatest unit of Time respectively. The significant features and parts of a temple car (ratha) are in exact similarity with those of temple itself. Since the temple car reveals all the features and divisions of Time through its various parts and constitutive structures, Mayan has explained in his texts about the time related to the form of Temple car (தேர்க்கலைக் காலம்). It is the divisions of Time that have turned into the proportionate measures of images and buildings. The musical beat (tala) is actually the Time. In the world of music, this is more evidently experienced and realised.

Through his exposition on the relation between creation and time, our Sthapati has explained following the foot steps of Mayan, the evolutionary process of mula, kala, sila (rhythm) and jnala (the world). He has made known clearly, how the thought and number serve as the basic substratum for the emergence of forms.

"In fact, the thought-form of consciousness descends to the state of mathematical order through frequency of vibration. If it is seen conversely, cannot this number be reverted back to thought form? It is the

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tradition of Vaastu that has conceived thought-form in terms of number and number in terms of thought-form." - says our Sthapati. This is **the truth**. We could say that such sort of conceiving a transfiguration is an excellent practice of yoga. This is a cyclic process going on for ever. The thought-form that unfolds itself within inner space turns into Time, into time-reckoning Number and then into form circumscribed by numbers (எண்ணுரு i.e., generated form). When we identify ourselves with this and experience it, finally we ourselves turn into thought form and get ourselves established in a pure state indescribable by words. This is what actually is called **'samadhi'** in the tradition of yoga. The tradition of Vaastu propounds and systematises the simplest way to attain the supreme blissful state of oneness with Vaastu Brahman, which state is very difficult to attain through other paths. But unfortunately, this simplest way remains unnoticed and unrecognised by those who aspire for yogic excellence. In the tradition of yoga, there is a frequent reference to vaasi yoga. But we have the simplest technique of Vaastu yoga. The unique person, who, through this Vaastu yoga demonstrated in this very world the scientific events of cosmos and having repeated the cosmic process, created wonderful forms and a charming world replete with vibrant structures such as pyramids, temples, vimanas and so forth,

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was indeed Mayan. This great Maya-yogi belongs to the order of Mayonic Tamil.

There is an important principle of Mayonic science that, both Time and Space are co-eval and co-extensive. Even this important truth receives a good exposure in this book. The table of Space increases in multiples of eight and so also the table of Time increases in multiples of eight; these tables are accurately employed in Vaastu-oriented constructions. When this point is observed keenly, it could be evident that both Time-measure and Space-measure are equal. "To the extent the Time expands, even space expands." This is the most subtle point highlighted in the science of Vaastu.

The Primal Forms

We have seen earlier that the Dancing Form of the Lord is the source of origin for the most subtle form (niskala). Dancing form belongs to the state of space; subtle state. At the final stage of cosmic evolution, earth is created. Creation of earth denotes the gross state. To this gross state of earth belongs the form of Ranganatha (Srirangam). The first creation namely the space (i.e. elemental space) shines forth as the great expanse densly filled up with minutest microbodes (சிற்றனவை). Consequent to the emergence of such

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space, air, fire and water emerge and finally the earth, filled up with earthly atoms comes into existence. Lord Nataraja shines forth as belonging to the space-state and as space-substance; Lord Ranganatha shines forth as belonging to the earth state and as earth-substance. Our Sthapati states that the forms of Nataraja and Ranganatha are the Primal Forms of Vaastu science. He further highlights the accuracy of the tradition of Vaastu order according to which the image of Nataraja, the space-substance should be designed with metal alone and that of Rangantha the earth-substance should be made with earth alone. He points out that Nataraja is the **mula kaala** and Ranganatha is the form brought out by Time and sets forth evidently that both these two forms are the Primal forms created by the science of Vaastu, i.e. by Mayan himself.

Our Sthapati authentically establishes that the system of nine unit (nava tala) is the accurate mathematical order pertaining to these two Primal forms. In his methodic way of establishing this fact, he states that the system of eight unit or asta-tala is the mathematical order belonging to subtle form and nava tala is the mathematical order belonging to gross form. Having established this point, he sets forth convincingly and scientifically the mathematical equation 8 = 9 and 9 = 8, so as to be acceptable by all.

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A compilation of the important principles of Vaastu science

It was possible here to explain only some of the basic principles of Vaastu science that have been exposed and explained in this work by our Sthapati. If each and every point is to be explained in detail, this expository article itself would be exceeding the volume of the original text and it is due to this fear, only certain important principles enshined in this work are compiled and presented here. As has already been said, these principles are basically the scientific rules. The rules as such are to be accepted appreciatively as rules only and these should not be subjected to arguments and counter-arguments.

The Primal Substance which is described as the self-manifest foetus and as the self-manifest form known as Brahma-mula, is the source of origin for this cosmic structure or universe. This **mula** gets itself vibrated through its own consciousness and splits into minutest atoms known as microbodes. Space is a vast expansion, the entire stretch of which is densely filled up with such microbodes. Each minutest atom - paramanu is a living cell; an animated unit. From the view point of Vaastu science, in this whole universe there is nothing bereft of consciousness or the vibrancy of life-force. The minutest atom is also known as space-foetus.

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Getting itself vibrated, the mula manifests itself in a series of rhythmic order, into sound form and light form. This is the first stage of manifestation assumed by **mula**. In its state of stillness, it shines forth in the form of perfect square, and in its vibrant functional state it shines forth in the form of **manduka-vaastu** mandala, consisting of 64 square-grids. This is the process by which **mula** gets itself transformed into Vaastu Purusha Mandala. Each small square grid is called **pada**. There is the vibrant presence of both sound and light in each **pada** and therefore **pada** is considered as the grid of word and the grid of meaning, as the loci of indicator and the loci of indicated and as sound-space and light-space. **Mula** also manifests itself into Time and Time units, turns into the units of proportionate measures, based on the system of proportionate measures images and buildings are designed. These proportionate units of time are operating in music also. So, all those forms and structures based on Vaastu are considered as musical forms and forms of frozen music. In musicology, adi tala is considered to be the basic one. So also, in sculpture and architecture **asta tala** (equal to adi tala) is considered to be the very basic one.

Musical forms are the musical designs assumed by **mula**, known through our tuned ears. Spatial forms are the musical designs assumed by the same mula, perceived

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through our eyes. Its lay-out form, known as Vaastu Purusha Mandala, is that which shines forth as the Primal Design brought out by the mathematical order of Time. Manduka Vaastu Mandala belongs to the subtle mathematical order formulated in multiples of eight. Paramasayika Vaastu mandala belongs to the gross mathematical order formulated in multiples of nine. **Asta tala** is the mathematical order belonging to the subtle form. **Nava tala** is the mathematical order belonging to gross form. All the objects of the universe are indeed the self-manifest forms of the Primal Substance (God).The supreme God has revealed his own form in the form of man. The images and icons of God designed in human form are the most compassionate and graceful forms worthy of diligent worship. It is very important to see that no discrepancy such as improper alignment, decrease in measure occurs while designing these images.

Appropriate and accurate explanations related to the science of Vaastu

Daily we use to hear so many words which are in wider currency. The ordinary and conventional meanings of these words get surprisingly altered when the same words are used under the context of Vaastu science. Explanations in respect of such Vaastu-oriented meaning have copiously found place in this book. To point out some of such explanations :

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Literally we take the words 'cala' and 'acala' as to mean 'mobile' and 'immobile' respectively. But this is not correct according to Vaastu science. *"From the view point of Vaastu science 'acala' denotes the state of stillness of the Supreme Brahman and 'cala' denotes its dynamic and functional state." It may be observed that the* ***dhruva*** *form and* ***karmarca*** *form are in such a way as to reveal this subtle principle of Vaastu science. These two are denoted so, not in the sense of moveable and immoveable as generally held in worldly usage"* - thus, our Sthapati sets forth clearly the significant Vaastu-oriented meaning of the terms **cala** and **acala.** This significant meaning is to be kept deeply in mind.

Next comes, the explanation for the terms-niskala, sakala and sakala-niskala. Niskala = formless; sakala = well designed form associated with relevant parts and limbs; sakala niskala = an undefined mass of form without any part or limb. This is the meaning generally held according to literary usage. But Vaastu-science is cosmic oriented; the entire range of cosmic stretch is within its purview. So, from the perspective of Vaastu-science, **niskala** means space; **sakala** means earth. The intermediary elements between space and earth are denoted by the term **sakala niskala** or **misra.** Our Sthapati here brings out this significant explanation based on Vaastu-science. "**Asta tala** belongs to

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niskala; navatala belongs to **sakala**. The intermediary units belong to **sakala niskala**" - this explanation given by our Sthapati is also quite cerebral and thought-inspiring.

Another explanation is related to creation. We normally think that creation **(srsti)** means to bring out in existence new things, i.e. things that have not been in existence so far. Actually, this is a worng conception. Creation, in its strictest sense according to Vaastu is to render the invisible and subtle into perceivable and gross; Subtle one turning into gross one actually denotes the creation.

Our Sthapati writes :*"What does this Time do? Instead of saying that it creates all, it is more pertinent to say that it becomes all, gets itself transformed into all. This is what really happens"*. If we ruminate on this point, the science-based meaning of 'creation' would become evident.

Thus, the science-based explanations set forth in this book are innumerable.

The significant views for inspired contemplations

The readers are expected, beside giving repeated readings of this book, to ruminate often and again over the significant views of the author compiled and presented here.

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And let them clearly understand how the scientific tradition of Vaastu, systematised by Mayan have permeated and intermingled with the primary roots of cosmic creation.

- The image of God installed in the main shrine of a temple is designed in such a scientific and orderly way as to appear as the pure form rooted in science, as the manifest of the unmanifest, as the gross form assumed by the subtle form and as the Vaastu of the Vastu.

- How the thought-form or feelings of consciousness arising within inner space are manifested into words and objects through speech and handwork? - unless a systematic analysis is undertaken centered on this point, no one can perceive or identify the deeply gone roots of our Indian culture.

- We hold that Vaastu is that which has discovered the accurate mathematical order through which inner vision gets transformed into visible and external form. By employing the same mathematical order, inner forms are re-made into visible images which serve as the worshipful images of God. It is these forms that we call 'Vaastu images' and sculptural forms.

- There is a basic sound-source, causal source - for all the articulated words, and this source, we call 'om-sound'. This is audible to our ears. If so, should not

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there be a basic causal source even for all the visible and perceptible objects? Such source is visible to our eyes and it is called 'om-light.'

✸ Time imposes upon itself a kind of regulated order to bring into existence the visible forms, so as to be with elegance and beauty. This order is called rhythm. We also call it 'laya'. When this rhythmic function takes place in these words, we call it 'cosmic rhythm'. When it takes place within our hearts, we call it spiritual rhythm (**atma laya.**)

(Attention : If this '**atma laya**' does not take place within inner space, it cannot be possible to design and create an image. This '**atma laya**' takes place spontaneously within the hearts of all the traditional silpins. They are, indeed, the self-evoived perfect yogins (**svayam siddhas**).

✸ That which is designed through the vibrations related to cosmic rhythm (**prapanca laya**), which is designed as the mathematical form, as the numerical form of **prapanca mula** and **prapanca kaala**, is fit to be called the ***'Primal Form.***

✸ We are doing the methodic distribution of rhythmic-space (**pada vinyasa**) in the technical process of image-designing. In the same way, we are doing the

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rhythmic distribution of musical notes **(svara vinyasa)**, while rendering a music.

- Can it not be said that the process of worship, holding the God as the numerical form or geometrical form, is the worship based on science? The energy that has extensively permeated in the space, circumscribes itself within a limited-frame through a visible form. This is the limited one. That which discovered and revealed this truth of cosmic science is, indeed, the Vaastu science. Does it not make you wonder, if it is said that the primal manifestation of God is a square? He who discovered this primal manifestation was Mayan. I see this discovery in Einstein's equation $E = MC^2$. If this equation is analysed as $E = M \times C \times C$ and $E = M\square$, is it not formulated as E = materialised square!

- If the non-dual concept that 'subtle and gross are one and the same' - is put into numerical form, it becomes 8 = 9 and 9 = 8. This exposition belongs to the subtle order of mathematics.

- The Supreme Reality (God) which is the most ultimate, does not create anything anew. Instead, it reveals itself into the worlds and worldly objects.

- The science of Vaastu has perceived the form of God in terms of **asta-tala** and designed the image of God

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in terms of **nava-tala** and enabled him live in this world. Therefore, basically, man is a scientific substance; and even so, God is a scientific substance.

* The making of the image of God is the ultimate result of utilising the energy of atom for creative purposes. Even the so-called Temple-edifice is, in a way, an accurately designed image of God.

Conclusion

All those forms and structures created according to the tradition of Vaastu are endowed with spiritual vibrations and radiance, by which we are able to experience supreme bliss. These spiritual vibrations and radiance get infused with them only through the system of proportionate measures; not through the ritualistic process of ceremonial worship. As stated earlier, these processes have been systematised only to stabilise the spiritual vibrations and divine radiance. It was also ascertained earlier that even if some discrepancies occur in the process of ritualistic worship, they will not affect heavily the vibrancy of the image, but there should not occur any discrepancy in the proportionate measures. Now, bringing to memory yet another rule, I proceed to ascertain and establish the importance of **tala-mana**. *"While setting right the already*

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installed images, restoration should be undertaken only after knowing the proportionate measures applied to them previously. If this restoration is done in a contrary way, then, the country, its people, patrons, ruler, the restored images - all these would be affected with the demerits of doing the prohibited actions and the demerits of doing improperly; and because of this, untimely death would occur to many people." - states the Silpin's manual (as quoted by our Sthapati). Many Agamic scriptures enjoin an inviolable rule that the proportionate measures already applied to an image should be meticulously kept unaltered. This rule could be seen in the chapter dealing with the systematic process of renovation. These Agamic scriptures frequently gives a warning that calamities and mishappenings would be manifold, if the already employed proportionate measures are altered. But they do not say, even mildly, that all the ritualstic processes of worship, which were adopted earlier should be retained and preserved as they used to be. Reason is this: Effecting a change in some of the ritualistic processes according to the needs of time and place, is not a violation. But either according to the needs of the time, or to the needs of the place, the proportionate measures already employed should not get altered even to the measure of smallest unit. Therefore, it becomes inevitable to impose the strict rule

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that **tala-mana** as formulated by Mayan should be applied and maintained under all circumstances, under every context and for all the creations.

It is the earth that is claimed to be the Primal Vaastu; the foremost Vaastu. To this Primal and foremost Vaastu, today, there is the occurence of detrimental pollution and deterioration. These occur, not only through various industries and factories, smoke-emitting vehicles, experiments conducted with poisonous chemicals and such other vicious activities. They do occur also through the temples, buildings and images which are being designed and created, neglecting and violating the rules of Vaastu. By all such improper constructions, our mother-earth is being wounded heavily. On one side they extoll our mother-earth as the most virtuous and auspicious and at the same time they are maliciously tormenting and torturing the entire extent of this auspicious global earth. If at all this horrible plight is to be ended immediately, the principles and rules of the Vaastu science should be known thoroughly and should be employed accurately. Let our Sthapati compile and present the principles and rules of Vaastu science more and more according to the Vaastu order. Let our fellow-men read and follow them diligently and be benefitted with unfailing results.

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Mayan, the Foremost Indian Scientist of the remotest past

(Some vestiges of history, world-wide researches on Mayonic science, Sthapati's researches, findings and new expositions.)

Thousands of years before, in Mexico of Central America, Maayans established a well refined spiritual culture, built pyramids in various designs, patterned cities and towns and incredibly gave to the world the principles of astronomy and the system of making the Time-chart or calendar. The leader of Maayans, who attained ever-growing fame by his accomplishments, lived in our Bharat during the same remote period as an unrivalled Architect under the name Mayan. The same Mayan was the progenitor of Vaastu science, which is now being spoken of widely over the world.

In this vast extent of world, each race and clan of human community had created an architectural system according to its knowledge, taste, efficacy, experience and need and had developed it. Thus, there had come into existence so many architectural systems. Though they seem to be

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similar to each other, though they have flourished depending on one system or other, it is true, that our Indian system of architecture alone deserves to be claimed as unique and matchless, being completely different from other traditions of the world. Both Indian and foreign scholars have now begun to observe keenly this uniqueness. Those who branded this Vaastu science with raised voice as a suspect science, are now conducting seminars at national level, under the banner of 'scientific Vaastu'. Having seen and understood how our tradition stands upright through its concreteness (viz. in buildings), through its charming aesthetics and relevant principles (proportions), they undertook various efforts to know and apply the principles of Vaastu, in their designs. These researches are going deep in European countries. Now in India, engineers have started undertaking studies on this, very intensely, to gain the infallible knowledge of Vaastu science. In America, the Chinese Vaastu known as Feng Shui is spreading fast. There, this technique of Vaastu science goes by the name 'space therapy' and there are many consultant services in this regard. Having directly

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heard and seen the technique of Indian engineering, architecture and sculpture and having seen and heard the historical facts and many systems and processes of worship, Indian writers have written many books echoing these facts. Even though many research oriented books have been brought out by them, they have not understood the scientific basis of Vaastu and the mathematical order behind the science of architecture and image making, its accuracy and subtlety. They even hesitate to accept the fact that there was such an accurate science in the remote past in our India and such a science still continues to exist. What is the basic reason for this? By employing a mathematical order, our Indian architectural system has made the invisible and subtle substance of the universe, the subtle space that permeats the universe and dwells in all objects of the universe, into a visible form/structure. The basic principle behind such rendering or structuring remained extremely difficult for them to comprehend. This is the reason for their hesitation. The Vaastu Sastras are nestling within themselves an important point, that Indian edifices are indeed so designed as to appear as the miniature

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forms of universe, or little universes. Being so, they are continuously yielding auspicious results. But our Indian philosophers have not so far noticed this important fact. They failed to comprehend the spiritual elegance present in the material constructions. So, they still consider that they are at the most, mere forms that are beautifully built with imaginary decorations.

The Man who demonstrated that Indian edifices are the exact reproduction and reflection of the universe, was indeed Mayan. In his Mahabharata, Veda Vyasa introduces him and extolls him as 'Viswakarman' (Doer of all cosmic creations.) I wish to pinpoint here that it was this Mayan who presented to us this unique mathematical system of construction. I wish to add that it was this Mayan, being a mathematical genius, who gifted 'zero' (0) to Indian mathematics. He denoted this zero by the word 'சுழி' (suli) which was considered by him as the letter ஓ and ஓம். (o and om). When the western scholars declared pointedly that architecture was the 'seed' or foetus of a country's civilisation, Mayan established the principles of cosmic creation by his inspired

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statement: **"Architecture is the acme of mathematical science" and even established the foundation of mathematical science.** It was he who designed the buildings in such a way, as to appear and function as a living organism. He identified the spiritual vibration of consciousness with Time-measure and simplified the Time or the Time-measure into a perfect system of proportionate linear/spatial measures and put it into operation. He had systematised a scientific tradition in order to create or design various structures and various orders as the modified forms of Time. He had attained such a wide spread fame that Ilango Adigal, the author of Silappatikaram, extolled him :

''நுண்வினைக் கம்மியர் காணா மரபின
மயன் விதித்துக் கொடுத்த மரபின இவைதாம்''

"These are the creations that have not hitherto been seen by those skilled in subtle techniques. These belong to the traditon which was formulated and systematised by Mayan". He realized God in the form of Time and established that God was indeed the Great Time-God (காலமாக் கடவுள்) and the Time-Reality (காலப்பிரம்மன்). [It was the same Mayan who introduced this mathematics to Music and made it

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to assume a blissful structural form to gushforth as an inner experience.]

In the realm of Mayan-Maayan civilisation I noticed a separate identity, at the same time an underlying unity. Only this point enabled me ascertain that Mayan and Maayan are one and the same; that they are not different from each other. I wish to point out here that my finding was received with wonder and appreciated by the American research scholars.

In the Vaastu Sastras, very often a squarish geometrical diagram known as Vaastu Purusha Mandala, is being discussed, which diagram is actually the basic lay-out of cosmic structure. It is this geometric diagram that has very much attracted the attention of European scholars and of those who are doing researches on Maayan civilisation. Mayamata, the authentic Vaastu Sastra written by Mayan, revolves around the dynamism of this geometric design only; it revolves around the principles and applicational processes of this diagram only. Maayan's religion of science also revolves around the same. You would be astonished

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to hear that this is the very basis of Mayonic science. It is this design that I have peripherally indicated as the form of cosmic structures.

More over, this Mayan was the father-in-law of Ravana, the Great Asura king who ruled over Lanka and was the father of Mandodari, the wife of Ravana. By the continental drift that occurred in the old Kumari continent, Mayan and his people were drifted away to Central America. So the descendants of Mayan were called Maayans in that area. Today we are able to see his culture in the same well refined and developed state, as it was at the drift period. The imprint and traces of his architecture and civilisation are seen even today in a village called 'Nattathi' near Tuticorin and in Kerala state. Stepped pyramids are also seen in a place called Kannur of Kerala state, evidencing the origin of the Pyramid concept in early Tamilnadu.. Their life style and mode of dress agree with those of Keralite culture. Mayan and his descendants who were living in Mayendragiri of Jambu-dvipa (the old name for Indian sub-continent) could have moved towards North and settled in Kerala. Even near Kalakkadu, a village in the border of Kanyakumari District,

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Tamil Nadu, Dr.S.Padmanabhan (Secretary, Kanyakumari historical research centre) has identified two places - Mayendragiri and Mayan Parambu. Even today the silpins of Kerala call themselves '**Mayacharyas**'. It is a fact, well known to the whole world, that the silpins of Kerala are commendably dextrous in timber architecture. In the chapter, '**Maya sabha nirmana**' of the Mahabharatha, we could evidently see that Mayan was highly skilled in timber architecture. In later periods, his descendants achieved a celebrated state and they were glorified as பெருந்தச்சர் (the exalted great architects), as highly skilled designers and builders. We see mention of such appellations in many inscriptions available in Tamil Nadu - such as "**Parameswara peruntacchan**" (Uthiramerur) **Rajaraja Peruntacchan** (Tanjore), **Kevata Peruntacchan** (Mamallapuram), **Ravi Peruntacchan** (Thiruvotriyur), etc. Language, life style, professional systems, technical principles of architecture, enumeration and codification of Time-flux, scientific principles related to the cycles of Time - all these and such other aspects as held by Mayan, correspond mostly to the systems and

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processes explained in the Mayamata of South India. Such concordance is evidently observed through deep studies on both the traditions. To put it briefly, it is now possible to ascertain through both internal and external evidences that Mayan and Maayan are the two names denoting one and the same person only. The available evidences with regard to these scientific and technical principles holds a significant place in such deep studies and researches.

Mayan lived as a great scientist; composing thousands of verses dealing with space science, he lived as a great poet. These achievements of Mayan and the greatness and accounts of his splendid creations are known through the Vedas, Itihasas, Puranas and the Literary sources available in Sanskrit and Tamil. As the valid proof, two important scientific works that came out in his name thousands of years ago, are still in vougue and finds wider applicability. Of these two, Mayamata is one which elaborately deals with Temple planning, architecture and sculpture and which is now gaining popularity as an authentic source book. This is a basic scripture for the sculptural art of

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South India. The next one of Mayan is the **Surya Siddhanta,** the oldest treatise on astronomy and planetary movements. In Mayan's name, there was an Agama also - **Mayagama**. This is known from the commentary on the **Mrgendragama,** in which the commentator has quoted many verses from the Mayaagama. It was Dr.S.P.Sabharathnam, who first brought this important point to the attention of the scholars.

For the science of Vaastu which I have been speaking about, the originator and the first exponent was this Mayan himself. It was his cultural system, systematised by him thousands of years ago that turned into Indian culture and spread over the length and breadth of Bharat. Having flourished in and gained support from various parts of Indian soil, it has enabled us to see India as one country, as a single organic whole. This significant point is now gaining importance. This great Architect, who was born at the remote end of South India, lived as the Southerner, attained a commendable status of being a multi-dimensional person of National importance and propagated the science of Vaastu over the entire land. These are evidently known beyond doubt

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through the literary and legendary sources mentioned earlier and through the traditional sources available with the silpins. Expressing their ever growing interest on Mayan and Maayan, our contemporary research scholars of world history are now re-viewing the old research materials.

Many scholars are of the view that the artists and architects have not yet reached the heights of the discoveries and principles of Mayan who lived as the highly exalted scientist of Bharat and have not understood their subtleties yet. Maharishi Valmiki speaks of him as the person of supreme knowledge who had done wonders. Veda Vyasa extolls him, that he was the Viswakarman of Earth, who was endowed with wondrous efficacy of creation, comparable to the Viswakarma who created the whole universe and that he was a Mahakavi (meaning, the great poet as well as the Great Creator/Designer). In most of the Puranas, he has been mentioned as "**Brahma Rishi**", "**Thennavan**" etc. In his Silappatikaram, Ilango Adigal highly speaks of him as the unrivalled **tradition builder**, who created a unique system of architecture and sculpture. These appreciations and estimations

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have become the trustworthy 'literary inscriptions' and now they are looked upon as impeccable truths. In spite of the availablity of so many testimonies and evidences, nobody has recognised his true values.

To present a concise report on the super science as realised by him and on his scientific achievements and wonders:

Both space and earth served as the source and raw material for his cosmic studies and analysis; his vibrations of consciousness became the mathematical order and the frequency of vibration turned into basic layout for cosmic designs. Based on these findings, he erected a bridge between space and earth: brought down the space (heaven) to the earth; elevated the earth to the space-height; declared that both space and earth are one and the same; enunciated that space is Vastu and earth is Vaastu; said that the space or space energy is Brahman, Purusha, Kaala, Kaala purusha; having identified and analysed the vibrations of space, he circumscribed the immeasurable roots of space and those of sound that emerged from it, into a measurable frame; having seen the invisible Primal

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Source in terms of Time-measure he actually brought down that Primal Supreme Being and present it as visible form to our eyes and declared that Supreme God is none other than **that**. Having formulated an effective and significant process, he enabled the man to worship **that**. Even the built structure which enshrines within itself the image of God, was rendered by him so as to be worthy of worship.

By making use of very simple earthy substance he designed and presented a charming and beautiful space-substance; he formulated even a grammatical system in order to enable all those living on this earth plane, to experience space-bliss (heavenly bliss). It was this grammatical system that presents itself as the celebrated Mayamata.

For centuries over, our ancestors and ourselves, have been architects and sculptors belonging to the Mayan lineage. We feel greatly blessed with the privilege of sustaining and continuing this Mayan lineage. As a result, the attention of the people all over the world, has today turned on Mayan and on us. As Ilango Adigal

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stated it, we are endearingly nourishing and strengthening this tradition systematised by Mayan, considering it as our very life breath. Today, a fitting and congenial context is emerging for this scientific tradition of Mayan so as to be evolved into a full grown tradition belonging to the whole world. With a gladdened heart, I inform here that this context is now emerging at world-level.

— Dr.V.Ganapati Sthapati.

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VAASTU SHASTRA, A CLASS BY ITSELF

The Vaastu Shastras, that have been in vogue from the early times are a class by themselves, inheriting or borrowing nothing from any other source. They are not mere building codes or construction manuals as assumed by non-technical critics. They are shastras replete with technological materials and measures, based on a unique science of **ENERGY and MATTER, TIME and SPACE & SPACE and SPATIAL FORM,** so far not known to the history of the land of their origin.

All Agama Shastras have respected and accepted the science and technology of Vastu and Vaastu (**वस्तु निश्चयं** ***Vastu nischayam*** as declared by Agama) and hence, invariably the Vaastu Lakshanas are prefixed to each and every text, the worship methodology being evolved and elaborated thereafter.

The Vaastu Shastras have evolved the temple structure as form of God (**प्रासादं पुरुषं मत्वा पूजयेत् मन्त्र वित्तमः** ***'Prasadam purusham matva poojayet mantra vittamaha'***) and hence it is worship worthy. It is said to be **'Viswaroopa'**, the

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cosmic form, expressed in musical proportions. It is **frozen music.** The yard stick, used to give form, is musical octave, governed by the science of **TIME and SPACE, LIGHT and SOUND** - into visual and aural forms. This is the basic science of all **Vaastu Shastras.**

A glance at the body of literature, owned and used by the shilpins, would convince beyond doubt, the independent and unique status of **Vaastu Veda** otherwise called **STHAPATYA VEDA.**

Recent researches show, that they must have originated from the region, that had existed south of Kanyakumari, known today as **Kumari Continent,** that suffered drifts three times across the millennia.

Further, the progenitor of this Science and technology is identified to be **MAYAN** adored in *Ramayana, Mahabharata and Silappathikaram.* Evidences are also available for his origin, during Sangam days.

The corpus of literature on Scientific Vaastu as recorded in the Manasara Vaastu Shastra is unique and vast. There were 32 Shastras, with names as noted below.

1.	विश्वकर्मीयम्	*Viswakarmeeyam
2.	विश्वम्	Viswam

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3.	विश्वसारम्	Viswasaram
4.	प्रबोधम्	Prabhodham
5.	वृत्तम्	Vruttam
6.	मयमतम्	*Mayamatam
7.	त्वष्टातन्त्रम्	Twashta-Tantram
8.	मनुसारम्	*Manusaram
9.	नलम्	Nalam
10.	मानविधि	Mana Vidhi
11.	मानकल्पम्	Manakalpam
12.	मानसारम्	*Manasaram
13.	बुहश्रुतम्	Bahusrutam
14.	श्रृष्टम्	Srushtam
15.	मानबोधम्	Mana Bhodham
16.	विश्वबोधम्	Viswabhodham
17.	आदिसारम्	Adisaram
18.	विशालाक्षम्	Visalaksham
19.	विश्वकाश्यपम्	*Viswakasyapam
20.	वस्तुबोधम्	Vastubhodham
21.	महातन्त्रम्	Mahatantram
22.	वास्तुविद्यापति	Vaastuvidhyapati
23.	पारासरीयकम्	Parasariyakam
24.	कालयूपम्	Kalayupam
25.	चैत्यम्	Chaityam
26.	चित्रम्	Chitram

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27.	आवर्यम्	Avaryam
28.	साधकसार संहिता	Sadhakasara Samhita
29.	भानुमतम्	Bhanumatam
30.	ऐन्द्रमतम्	*Aindramatam
31.	लोकघ्नम्	Lokaghnam
32.	सौरम्	Souram

The Vaastu texts that were prevalent in North India as well as in other states of India have a common concept or theory or grammar just as we have a common grammar for dance and music, though certain external and physical variations are noticeable. They are ofcourse regional variations of not much importance. Fortunately the spirit remains the same. The pan Indianness of Vaastu tradition is further clear from the fact that all Indian shilpis belong to a particular work-group or community called Viswakarmas. Their Prakrit name is khammar / khammalār / khammākar for karmar, karmālar or karmakāra. Under this community there flourished guilds of shilps, with leaders for each, referred to as Manu, Maya, Twashta, Shilpi and Viswajna. Today they all come under a national association called Akhila Bharata Viswakarma Mahajana Sabha / Sangha with the President in Delhi and Working Presidents in each of

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the Indian states. The historians are yet to know this organised sector.

The shilpaic texts do not contain the names of any particular chakravartin or raja of any part of the Indian sub-continent. The names of Pallava, Chera, Chola, Pandya, Hoysala, Ashoka, Gupta, etc. do not appear at all any where in the texts though the authorship of one Vaastu text called Samarangana Sutradhara (10th Century A.D.) is attributed to King Bhoja. These attest to the remote antiquity and independent origin, existence and role of Vaastu-Shilpa tradition.

Let us now have a look at the Vaastu texts handled by the Viswakarma-shilpis of North India. All are available.

1. वास्तु राजवल्लभम्	Vaastu Rajavallabham
2. समराङ्गण सूत्रधारम्	Samarangana Sutradharam
3. रूपमण्डणम्	Rupamandanam
4. कोदण्ड-मण्डणम्	Kothandamandanam
5. शिल्प प्रकाशम्	Shilpa Prakasam
6. अपराजितपृच्छा	Aparajitapruchcha
7. प्रतिमा मान लक्षणम्	Pratima-Mana-Lakshnam
8. क्षीरार्णवम्	Ksheerarnavam
9. दीपार्णवम्	Deeparnavam

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10. शिल्प शास्त्रम्	Shilpa shastram

There are non listed texts but all of them are available. They are as follows:

1. वास्तुविद्या	VaastuVidya
2. मनुष्यालय चन्द्रिका	Manushyalaya Chandrika
3. सारस्वतीय चित्रकर्म शास्त्रम्	Saraswateeya Chitrakarma Shastram
4. ब्राह्मीय चित्रकर्म शास्त्रम्	Brahmeeya Chitrakarma Shastram
5. सकलाधिकारम्	Sakaladdhikaram
6. शिल्परत्नम्	Shilpa Ratnam
7. सनत्कुमार वास्तु शास्त्रम्	Sanatkumara Vaastu Shastram
8. शिल्परत्नाकरम् (मयवास्तु)	Sirpa Ratnakaram
9. सर्वार्थ शिल्पचिन्तामणि	Sarvartha Sirpa Chintamani
10. शिर्पच्चेन्नूल्	Sirpachennool (1977)

In **Manusara,** we have references to the existence of 18 texts. They are as listed below:-

1.	ईशानम्	Esanam
2.	चित्रकाश्यपम्	*Chitra Kasyapam
3.	प्रयोगमञ्जरी	*Prayoga Manjari

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4.	पेरूहितम्	Peruhitam
5.	बौद्धमतम्	Bouddha Matam
6.	गौतमम्	Goutamam
7.	कुलालम्	Kulalam
8.	वाशिष्टम्	Vasishtam
9.	मनोकल्पम्	Manokalpam
10.	भार्गवम्	Bhargavam
11.	मार्कण्डम्	Markandam
12.	गोपालम्	Gopalam
13.	नारदीयम्	Naradeeyam
14.	नारायणीयम्	*Narayaneeyam
15.	काश्यपम्	*Kasyapam
16.	चित्रयामलम्	Chitrayamalam
17.	चित्रबाहुल्यम्	*Chitra bahulyam
18.	देशिकम्	Deisikam

While this is actually the corpus of Vaastu-Shilpa literature that had existed during the post vedic period, I would like to add that there are certain Upanishads of the same period, said to have been associated with Atharvana Veda. This Atharvana Veda is regarded as the Jyeshta Putra,

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signifying thereby that Atharvana Veda is the Primary source of the three other Vedic Samhitas namely, Rik, Yajus and Sama that we have today and current all over the Indian subcontinent.

The Upanishads referred to above are

शिल्पविद्यारहस्योपनिषत्
'Shilpa Vidyarahasyopanishad'

वास्तु सूत्रोपनिषत्
'Vaastu sutropanishad'

Apart from these, there are two more Upanishads, namely, **Nada bindopanishad** and **Teja bindopanishad**, whose scientific material conform very much to the concept of Sound and Light as elaborated in the Mayonic Science and Technology, the essentials of which are noticeable in the Mayan's **AINTIRAM** published in 1986 by the **Directorate of Technical Education, Government of Tamilnadu,** the merits and relevance of the Sutras being upheld by scholars. This Aintiram is in chaste Tamil, belonging, as mentioned in the text itself, to Sangam days. This Mayan is discovered today, to be not as a puranic being, but as a man who walked on earth with flesh and blood. Maha Kavi Valmiki, Veda Vyasa and Kerala Prince Elango besides other Puranic literary works extol him as a great scientist, technologist and a great poet of the Danavas. Veda

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Vyasa crowns him with the title **Vishwakarma**. Certain scholars identify him in the imagic form of Dakshinamoorthy (தென்னவன்). Some feel that he must be the அறிவின் முதல்வன் (arivin mudalvan) **"the first and the most intelligent being"** noted in Tolkappiam, the celebrated grammar of the Tamils. There is a possibility of identifying him as Vedic Indra also, because 'Indra Vizha' (Indra festival) used to be an annual feature in Tamil culture in the distant past, as referred to in the Tamil epic Silppathikaram. Further there is a Vaastu text, 'Aindram' in the tradition. Tamil tradition mentions him as மாஇந்திரன் - மயேந்திரன் Mayendran and the mountain where he lived, as மயேந்திர மாமலை Mayendra Mamalai in Tamil and Mahendra parvata in Sanskrit. This mountain is also identified as one that had existed in Kumari continent. This interpretation is supported by Thiruvachakam of Manicka Vasagar, a Saiva Saint of Tamilnadu.

மன்னுமாமலை மயேந்திரம் அதனில் சொன்ன
ஆகமம் தோற்றுவித்து அருளியும்
Mannu mamalai mayendiram adanil sonna
agamam thotrruvitharuliyum

— in Keerti Thiru Ahaval of Thiruvachakam

It means that 'Agamam' recited or preached on the great mountain of Mayendram was unearthed and given back into the hands of the Tamils. This alludes to the deluge and

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consequent recovery of the cultural science with divine intervention. Further evidence to this effect is found in the name of a mountain called Mayendra giri and a place named as மயன் பறம்பு Mayan parambu in Kanyakumari district, the southern tip of the Indian sub-continent. It is heartening to note that Dr.S.Padmanaban of Nagercoil, a member of Indian History Congress is on it and more evidences will be forthcoming in the near future.

Mayan is also identified to be the original author of Surya Siddhanta, the most ancient treatise on Astronomy, his name occurring in the text as Mayasura. Scholars have not taken efforts to identify him but simply branded him in a slang way as an Asura, dismissed his authorship and attributed it to a later day astronomer, not knowing that the term 'asura' points to one who is intellectually and spiritually strong and supreme. On the contrary, Indra and Varuna, the Vedic Gods, are classified under asura group. Why this and how this? Further, the medical treatises on Siddha system, now being researched into by Dr.SP.Sabharathnam, Director of the Indian Institute of Indology, Chennai, refer to him frequently as a Siddha as well as the names of his followers in the Siddha system of health care. The available **'Siddha literature'** are all in Tamil.

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Further researches into Mayonic literature reveal that he had contributed the following technical works numbering twelve, equating each of them to the twelve vowels of the Tamil language.

1. ஓவியச் செந்நூல் — Treatise on drafting and painting.
   Ovia Chennool
2. சிற்பமாச் செந்நூல் — Treatise on Iconometry.
   Sirpama Chennool
3. கட்டிடச் செந்நூல் — Treatise on Architecture.
   Kattida Chennool
4. நிலமனைச் செந்நூல் — Treatise on House building suited to the quality of land.
   Nilamanai Chennool
5. மனைநிலச் செந்நூல் — Treatise on Land for house building.
   Manainila Chennool
6. வானியல் செந்நூல் — Treatise on Astrophysics.
   Vaniyal Chennool
7. பெருநடச் செந்நூல் — Treatise on the Divine Dance.
   Perunata Chennool
8. மூலிகைச் செந்நூல் — Treatise on Herbs.
   Muligai Chennool
9. கணிதமாச் செந்நூல் — Treatise on Mathematics.
   Ganitama Chennool
10. மரக்கலச் செந்நூல் — Treatise on Ship building.
    Marakkala Chennool
11. விண்கலச் செந்நூல் — Treatise on Space Ship.
    Vinkala Chennool

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12. ஏழிசைச் செந்நூல் — Treatise on science of
Elisai Chennool Music.

One would notice, in the list furnished above, a technical work named ஓவியச் செந்நூல் (Ovia chennool), on sketching and drafting. The existence of this particular work is also mentioned in one of the five Kavyas of the Tamil tradition namely **Manimekalai.** (மணிமேகலை)

நாடக மகளிர்க்கு நன்கனம் வகுத்த
ஓவியச் செந்நூல் உரைநூற்கிடக் கையும்
கற்றுத் துறைபோகிய பொற்றொடி நங்கை

This work, being purely technical in the treatment of the subject matter and of a unique style, even the Tamil scholars and practitioners of the period of its emergence, were not able to comprehend and on that account, it lay unused for years. So says the commentator of the epic. However, the second one சிற்பமாச் செந்நூல் **Chirpama chennool** is available with me and this will see the light of day before the end of 2005. The former is the science and technology of two dimensional visual forms and the latter, of tridimensional material forms. Basically, they are based on a common science and grammar of visual forms.

As regards other treatises, all in Tamil, are available in pieces. Yet they are intelligible when read with the Sanskrit texts. They are available with me.

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What is very significant in these texts is this. The existing Vaastu Shilpa texts in Sanskrit are mutilated and interpolated and exist in pieces with the science of **Energy and Matter, Time and Space, Space and Spatial form** that I have discussed in this book, underlying every aspect of the Vaastu technology. Such a science would reveal itself to one who is deeply and consciously involved in the application of the principles in life situations. This is the reason why ஓவியச் செந்நூல் **Ovia chennool** had gone into disuse and oblivion. In short, what is missing in Sanskrit texts, that is the aspect of science, is found in full measure in the Tamil texts as well as in Aintiram. But the technological portions of the text are exactly one and the same! So, Aintiram, in Sutra form, is held in the tradition as the Brahma Sutra of the science of visual and aural forms.

At top of all, there is one more thing to be brought to scholarly attention, that is, the existence of a Veda called Pranava Veda प्रणव वेद in the very very remote past, attested as such by Veda Vyasa himself, in Bhagavatam.

"एक एव पुरा वेदो प्रणवः सर्ववाङ्मयः"

"eka eva pura Vedo Pranavah sarva vangmayaha"

(9th Skandha, 14th Chapter, Sloka 48 of Bhagavatam)

The meaning is that there was only one Veda called Pranava Veda in the remote past. This Veda is claimed to

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be the 'Veda' of the shilpis of India whether they live in the North or South of the subcontinent. The Skandam also echoes the same Veda, as held and pracised by the Shilpis.

This particular 'Pranava Veda' is again in chaste technical Tamil, which would be intelligible to Shilpins who have researched into the Sanskrit texts available today. In this context, the **Mayamatam** of Mayamuni is the only text where the principles dealt with therein go very close to the Tamil texts, particularly to the Pranava Veda. In short, this Pranava Veda appears to be the primary source for all vedic knowledge prevalent in the South in the remote past, and during Sangam days, before the continental drift or deluge, that over took Jamboo Dweepa.(நாவலந் தீவு). This, I believe, after the deluge, should have spread all over the subcontinent and also to other parts of the globe. This needs further research. I hear that similar research is going on in the overseas Universities.

I am happy to say that this Pranava Veda is getting ready to go to the press. This and Sirpama Chennool would come to light for scholarly assessment in the near future.

- Dr.V. Ganapati Sthapati

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Biographical sketch of Dr.V.Ganapati Sthapati

Born in the year 1927, at Pillayarpatti, a village near Karaikudi, Tamilnadu, Dr.V.Ganapati Sthapati hails from an illustrious family of traditional architects and sculptors, having an unbroken lineage of hundred decades, who have built the great Brihadeeswara Temple of Tanjore, the treasure-house of Indian art and architecture. Son of Sri. Vaidyanatha Sthapati, a renowned architect, sculptor and Sanskrit scholar, he has made remarkable contributions to the field of Indian art and architecture.

As the Doyen of Indian Vaastu Shastra, he has been doing research in the field of Vaastu Science and Technology for the past 40 to 45 years. A graduate in Mathematics and Sanskrit, Dr.Sthapati is propagating this supreme science of our land in India and abroad. He is solely responsible for the resurrection of the works of the Great Brahmarishi Mayan, who was the progenitor of Indian Science and Technology and the founder of World civilisation and culture.

As the Principal, Govt. College of Architecture and Sculpture, Mamallapuram, near Chennai, (the only institute of this kind in the entire world), for a continuous period of 27 years (1961-88), Dr. Sthapati worked hard to restore and elevate the status of the sacred art and architecture, by affiliating the courses to University of Madras and

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offering degree courses , thereby bringing an academic status to the age old traditional learning and also initiated many youngsters into this traditional technology.

After retirement from Govt. service, he has given form to a Trust, by name **Vaastu Vedic Trust**, and established a research institution called **Vaastu Vedic Research Foundation**, of which he is the Founder Director, aimed at research, development and globalization of Vaastu Shastra. He is also the proprietor of a professional guild, named **V.Ganapati Sthapati & Associates**, dealing with designing and construction of temples and sculptural works. He has a number of temples and other projects, to his credit, both in India and abroad.

Presently, he is on his feet to revive the sacred building architecture along scientific lines and has established the firm **Vaastu Vedic Designers & Builders**, towards the same. His contribution to the revival of building architecture is also significant. The palatial buildings of library and administrative block for Tamil University in Tanjore and the Muthiah Mandram in Madurai speak of his capacity for designing and executing works of stependous nature. He has also indianised modern buildings, such as Muthiah Mandram, Rani Seethai Mandram, Kalaignar Arangam, Anna Arivalayam in Chennai. They are appreciated as visual musical forms, a quality attributed to Indian architectural forms. To crown it all, he is the master architect and builder of the world famous statue of Ayyan Thiruvalluvar, the 133'

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wonder in stone, that has come up off the shore in mid-sea in Kanya Kumari, in the Southern tip of India. This colossal marvel has taken him to the pinnacle of his life's achievement as a traditional architect and builder and commendations and awards are flowing in from across the globe. He has authored a number of books on the science and technology of Vaastu and himself has conducted two International meets, titled **International Seminar on Mayonic Science and Technology** (the science so termed, after its originator Mayan). He has also participated in as many as 80 seminars in India and abroad and presented research papers on the science and technology of Indian origin. In order to cater to the needs of aspirants in Vaastu learning, from India and abroad, Sthapati has also given form to a teaching institution by name **International Institute of Mayonic Science and Technology,** which conducts workshops and discourses on Vaastu. Under the aegis of this Institution, he has conducted workshops in India and abroad, evincing the interest and attention of contemporary engineers, architects and scholars. The workshlp titled **'Workshop on Scientific Vaastu with special reference to Building Architecture',** was successfully conducted in Salem, Pondicherry and Rajapalayam in Tamil Nadu, participting about 150 architects and engineers. The intellegentsia and the engineering community of the West was exposed to the age-old scientific culture of Vaastu in the three day workshop conducted at Washington DC on the 15th of June 2001 by Dr.Sthapati, where in he found a receptive

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community eager to learn more and more of this supreme science. More than 40 architects, engineers of Western world attended the workshop. The engineering fraternity of the West was absolutely impressed, when Dr.Sthapati drew a parallel between the Einstenian equation of $E = mc^2$ and the Vaastu formula of Vastu = Vaastu, where Vastu is the energy containing matter, and Vaastu is matter containing energy. The architects and engineers of both India and abroad, who have attended the Vaastu workshops, have now taken to practising Vaastu based design and execution of buildings within India and across the globe.

He is also holding the post of the **Professor and the Head of the Dept. of Sthapatya Veda, in the World University of Traditional Indian Science Technology and Culture, Chennai.** Some of the notable books he has authored include, **Sirpachennool (Iconometry), ' Temples of Space Science', 'What is a Temple?', 'Some Glimpses of The Science & Technology of Vaastu Shastra- redefined, reinterpreted and illustrated', Commentary on Mayan's 'Aintiram" 'Who Created God?', 'Vaastu Shastra- a scientific treatise, not a religious document' , 'Vaastu Purusha Mandalam'** etc. He is also running a publishing house by name **Dakshinaa Publishing House**, to undertake the Publishing of his research works to popularise and also to preserve the science for generation to come. One of the recent publications, titled, **'Building Architecture of**

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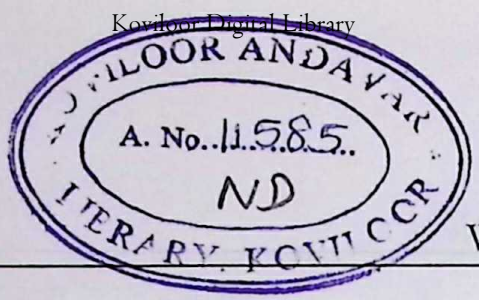

Sthapatya Veda', authored by Dr.Sthapati has won the attention of the scholars, architects and engineers of both India and aborad. This valuable work, which is actually a compendium of talks delivered by Dr.Sthapati at various fora, has brought out in full, the science and technology of Vaastu Shastra to convince beyond doubt that it enjoyed an independent and unique status of a Veda known among Shilpi community called Sthapatya Veda or Vaastu Veda.

He has also earned a number of titles and awards, offered by prestigious institutions and universities, including the Doctorate degree conferred by the **Maharishi Mahesh Yogi Vedic University, Holland** in 1995, Honorary Fellowship by the Indian Institute of Architects in 1993 and the National award for Master Craftsmanship from the President of India, in 1973, among others.

Dr.Sthapati has visited U.S.A., U.K., Australia, France, Fiji Islands, Hawaii, Germany, Holland, Singapore, Malaysia and Mexico on professional and research purposes.

The pulsating and vibrant researcher and sculptor in the man has given forth many startling research discoveries on the intricacies of the traditional art and architecture of India and is quite optimistic that one day Vaastu will rule the world. **He has identified the theories of the origin of the Universe and its life forms through his research on the works of Mayan, scaling heights far beyond the mundane world of modern science and technology.**

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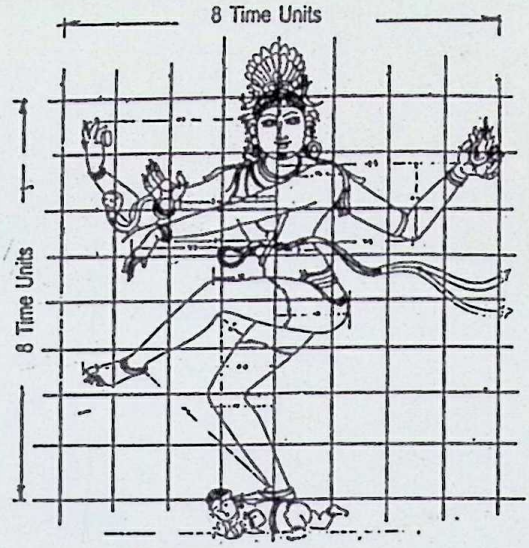
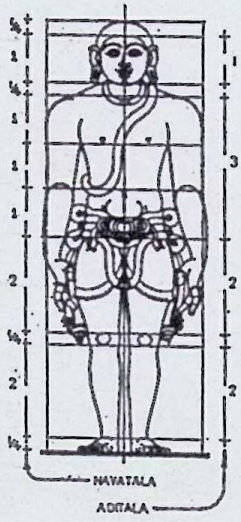
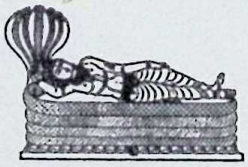
Top and Bottom of Mayonic Science of Energy and Matter Space and Spatial form

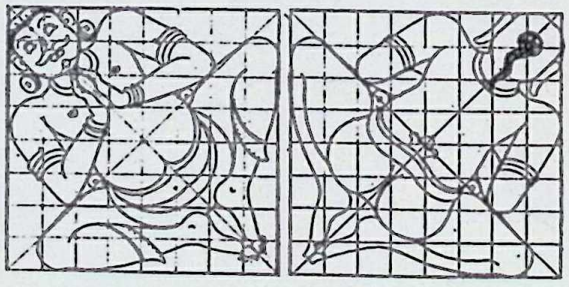


Dance of Cosmic Space





Vishnu as Dormant Earthly Energy



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